CONTRAPUNTAL STRATEGIES IN THE MUSIC OF GIRALOMO FRESCOBALDI (1583-1643): REIMAGINING POLYPHONIC GENRES

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To Del, my compass as a pedagogue and the source of my unending fascination with keyboard repertoire from early to contemporary,

To Gary, who taught me interpretation as an analytical activity, awakening my fascination for analysis & theory, and who since has been the source of numerous hugs and amazing meals,

To Chris, who patiently taught me a fantastic keyboard technique and helped me couple technique to interpretation and analysis.

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Aaron Sunstein

CONTRAPUNTAL STRATEGIES IN THE MUSIC OF GIRALOMO FRESCOBALDI (1583-1643): REIMIAGINING POLYPHONIC GENRES

Girolamo Frescobaldi was the first influential composer to concentrate on keyboard music. Although Frescobaldi's life and compositions have been the focus of significant historical research, there are few analyses of his music. The present dissertation examines the motivic, contrapuntal, and formal design of six contrasting pieces written throughout Frescobaldi's career. At the measure by measure level, motivic and rhythmic play in Frescobaldi's music creates moments where listener expectations are thwarted or fulfilled in unexpected ways. In the context of entire compositions, motivic variation, broadly defined, gives shape and strategy to the progression of the piece.

Frescobaldi imagined diverse ways of sustaining interest and creating coherence in the instrumental genres that he cultivated. While motivic combination and variation is the common thread in Frescobaldi's music, an exploration of other musical parameters that is specific to each piece complements the motivic plot and makes possible the development of extended musical forms. Through close analysis of six pieces by Frescobaldi, this dissertation demonstrates how Frescobaldi's compositional creativity in terms of contrapuntal, motivic, and variation strategies resulted in the redefinition of existing musical genres as well as the creation of new ones.

The analyses precede in chronological order according to when the pieces were published. The pieces are selected from a cross section of Frescobaldi's publications spanning the composer's entire period of compositional activity. Some pieces are from collections that are

considered primarily contrapuntal (*Fantasie, Capricci*) whereas others are more homophonic or figured bass grounded (*Cento Partite, Toccata, Canzona)*. After an introduction to the analyses in Chapter 1, Chapter 2 addresses *S'io miro in te* from the madrigal book of 1608. Chapter 3 focuses on *Fantasia Seconda*, from the composer's other 1608 publication, the keyboard *Fantasie*. Chapter 4 analyzes *Toccata Duodecima* from the first book of toccatas (1615). The analysis in Chapter 5 is of the *Capriccio Terzo sopra il Cucho* from the publication of 1624. Chapter 6 analyzes *Canzona Quinta à 3, due Canti e Basso* (1635) and Chapter 7 the *Cento Partite sopra Passacagli* from 1637.

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Chapter 1: Introducing the Analyses

1.1. Preface

When I first encountered Frescobaldi's music as a high-school age organist, I was mystified as to its appeal. My then organ teacher mentioned something about the dissonances and chromaticism being daring at the time but that did not increase my appreciation for it. The dissonances and chromaticism were not daring by 21st century standards.

With more experience and education, needless to say, my evaluation changed. I required myself to include one piece by Frescobaldi on nearly every recital I played. I discovered that this was music of seemingly endless riches that did not come easy; music that demands and repays careful study.

Despite the enormous corpus of fantastic keyboard music from the 16th century, Frescobaldi's music often marks the historical starting point for organists' study of the repertoire. Frescobaldi's influence on Johann Sebastian Bach is now well known thanks in part to the late, great musicologist and keyboardist Peter Williams' advocacy of the connection between the two.[1] Although this would be enough reason to motivate a dissertation-length analytical study of Frescobaldi's music, the primary motivation for the dissertation is that the pieces themselves demand analysis.

Frescobaldi scholar Alexander Silbiger portrays the composer as steeped in the *stile antico* traditions of vocal polyphony and profoundly preoccupied with motive and contrapuntal

[1] See for example Peter Williams, "Frescobaldi's '*Fiori Musicali*' and Bach," *Recercare* 24, no 1 (2012), 93-105.

combination. He describes Frescobaldi's highly individual compositional ethos in the following way:

> The foundation of his music is the ancient tradition of Franco-Flemish counterpoint, absorbed in his early years in Ferrara under the tutelage of Luzzaschi. It formed the basis for the tight construction of his music from motivic cells that are developed by a continual process of interplay, variation, and transformation...In each of his works a unique plot unfolds against the setting of a particular genre, instrumentation, mode or tonal type, or (especially in the contrapuntal works) *obbligo* or compositional premise...Musical ideas stated at the outset serve as central characters and are taken through a succession of episodes in which they may undergo repeated transformations.[2]

The subtle and incredibly sophisticated deployment of motivic combination and variation as described above is the common thread in Frescobaldi's music. Yet motivic variation alone does not describe or define his music fully. Frescobaldi conceives of or adopts and refines numerous other variation strategies which complement the motivic "plot" and enable him to logically develop large-scale forms. The enormous range of variation strategies at work in his music is ultimately what allowed Frescobaldi to reimagine the polyphonic instrumental and vocal genres in which he wrote. The aim of my analyses is to describe the interaction of motivic variation with other variation strategies that are specific to each piece and demonstrate how these overlapping processes combine to create wholly individual musical worlds.

Each of the six pieces features different variation strategies that interface with the primary motives. Several pieces were selected that demonstrate new, genre-crossing conceptions of form (*S'io miro in te*, *Fantasia Seconda, Cento Partite*). Other pieces were selected as representative of a path-breaking collection (*Toccata Duodecima, Capriccio sopra il Cucho).*

[2] Frederick Hammond and Alexander Silbiger, "Girolamo Frescobaldi' in *Grove Music Online,* ed. Deane Root, revised July 1, 2014, http://oxfordmusiconline.com.

In the madrigal *S'io miro in te*, the focus of **Chapter 2**, the motivic strategy is intrinsically linked to the poetic text. *Fantasia Seconda* (**Chapter 3**) draws out the implications of a very specific kind of rhythmic and metrical variation (3 vs. 2). In *Toccata Duodecima* (**Chapter 4**), the motivic design is related to the extended harmonic structure. *Capriccio Terzo sopra il Cucho* (**Chapter 5**) features complex imitative structures and motivic combinations under an unceasing, untransposed cuckoo call in the highest voice part. In *Canzona Quinta à 3, due Canti e Basso* (**Chapter 6**), the variation of the canzona motive occurs against the backdrop of harmonic and bass-related tasks specific to each section of the piece. *Cento Partite sopra Passacagli* (**Chapter 7**) explores the limits of what is possible to vary within the constraints of the short passacaglia and ciaccona harmonic cycles. **Appendices 1-4** provide practical versions of pieces that are not otherwise published with open score and modern clefs. **Appendix 5** is a version of *Cento Partite* with my own numbering of the harmonic cycles that may be useful in following the analysis.

The analytical approaches I employ vary depending on the context of the particular piece. While motivic analysis remains a constant, other approaches are adopted as appropriate to the piece at hand. For example, I use pulse-stream analysis to discuss the rhythmic machinations of *Fantasia Seconda,* in Chapter 3, and Schenkerian-style voice-leading sketches to discuss the harmonically driven *Toccata Duodecima* in Chapter 4 etc.).

One of the most important choices I made was to focus on individual pieces rather than on a survey of analytical techniques appropriate to Frescobaldi's music in general. This choice was first and foremost based on the extent to which Frescobaldi reinvents the rules for composition in each piece. Several of Frescobaldi's pieces, namely those pieces entitled *obbligo*

(obligation or duty) specifically define a compositional rule or *obbligo* for each piece.[3] For Frescobaldi, the *obbligo* is not just an obligation, but also a specific compositional challenge or dare that he sets himself. One of the most concrete examples of this way of thinking is *Recercar Ottavo, obligo di non mai di grado*, in which no voice-part is allowed to move by step.

I believe however that the concept of the *obbligo* is important to Frescobaldi's compositional thought even in pieces that do not specifically use that appellation. In both the variation sets as well as the more contrapuntal capriccios, the theme (*Monicha, Ruggiero, Spagnoletta,* etc.) is like an *obbligo*. In *Toccata Quinta* and *Toccata Sesta* from the second book of toccatas, a small number of long, held organ pedal points serve as an *obbligo* that limits the possible harmonies above.

The pieces analyzed in this dissertation also reflect this compositional aesthetic both directly and indirectly. The cuckoo call of *Capriccio sopra il Cucho* is perhaps the most obvious obligation, but the harmonic cycle of the passacaglias in *Cento Partite* and the pervasive contrapuntal subjects of *S'io miro in te* also suggest the idea of a specific compositional challenge. In *Fantasia Seconda*, the juxtaposition and ultimate combination of three-beat and two-beat groups serves as a kind of *obbligo*. Even a piece further removed from the literal concept of an *obbligo*, such as *Canzona Quinta à 3*, is characterized by a clearly defined compositional premise that is specific to it. In *Canzona Quinta à 3* the compositional premise comprises the

[3] Pieces by Frescobaldi that specifically use the term *obligo* include five of the 1615 ricercari, the *Capriccio di obbligo di cantare la quinta parte* (1624), as well as two ricercari from *Fiori Musicali* (1635). A wonderful introduction to the intellectual and cultural backdrop of the *obbligo* tradition is Sergio Durante, "On *Artificioso* Compositions at the Time of Frescobaldi" in *Frescobaldi Studies*, ed. Alexander Silbiger (Durham: Duke University Press, 1987), 195-217.

alternation of slow and fast sections with related motivic material and bass patterns that are characteristic of and particular to each of the longer sections.

Although focusing on individual pieces is an analytical approach perhaps more associated with later repertoire, given the degree to which the composer sets himself a compositional challenge or *obbligo* specific to each piece, the focus on individual pieces in this case is informed by Frescobaldi's own compositional aesthetic.

Two other important factors inform the overall goals of my work and motivated my decision to dive deeply into specific pieces by Frescobaldi: my desire to make the dissertation as helpful and accessible to performers as possible and the fact that so little analysis of early 17th century music is focused on complete pieces.

As a performer, I approach pieces as individual entities first and foremost, rather than as representatives of a particular genre, period, or national school of composition, simply because it is ultimately the piece itself that is performed. My emphasis on motivic variation reflects my belief that the performer *must* and the listener *can* track what happens to motives throughout the course of an entire piece by Frescobaldi. The degree to which motivic tracking happens is vital to the success of the performance or to the depth of the listening experience. Furthermore, I believe that detailed attention to motivic shapes and motivic transformation is helpful in listening to and performing a great deal of other music from the late Renaissance and early Baroque. In several instances in the dissertation, most notably in **Chapter 3**, I reach specific performance decisions based on the analysis.

Despite the tremendous broadening in analytical scope in the field of music theory in the past several decades, detailed analyses of individual pieces from the pre-Bach literature remain

relatively rare (and are virtually non-existent in the case of Frescobaldi). This dissertation is intended as a small effort towards filling that void.

The relative scarcity of analytical work on seventeenth century music is perhaps in part due to a lack of consensus and clarity as to how one should go about such analyses. The fact of the matter remains that most pre-Bach music lacks the structurally organizing force of large-scale harmonic progression. Yet this does not mean that all music from before J.S. Bach lacks structurally organizing forces, is wholly improvisatory, or wholly created from stock formulas.

Frescobaldi's music eludes generalization and demands the same kind of close analysis often reserved for music of later periods. My intention is that the analyses in this dissertation demonstrate some of the enormous range of contrapuntal and variation strategies in Frescobaldi's music.

1.2. Literature on Frescobaldi, Analyses of 16th-18th Century Music, and Their Relevance to this Study

Historical Studies on Frescobaldi and Italian Music of The Same Period

Although there are few analytical studies devoted to Frescobaldi or other early seventeenth-century music, a group of musicologists has contributed a substantial body of work on Frescobaldi's life and career and its context. The standard English language biography is Frederick Hammond's 1983 volume.[4] Hammond's volume includes short analytical commentaries on a variety of pieces. A fully digitized and regularly updated version with an

[4] Frederick Hammond, *Girolamo Frescobaldi.* (Cambridge, MA: Harvard University Press, 1983) (Revised and updated version published at http://www.girolamofrescobaldi.com)

extensive bibliography is available at www.girolamofrescobaldi.com. Hammond is also the author of the now dated *Girolamo Frescobaldi: A Guide to Research*.[5] The Italian language counterpart to Hammond's book is Claudio Gallico's 1986 monograph *Girolamo Frescobaldi: l'affetto, l'ordito, le metamorfosi*.[6]

Newly discovered manuscript sources have been an emphasis in Frescobaldi scholarship during the past 30 years. Claudio Annibaldi has dedicated numerous articles to biographical and source issues over the course of his career.[7] The French scholar Étienne Darbellay has published both on manuscript sources as well as on questions of performance practice and tempo relationships.[8] He has also edited several volumes in the complete works edition published by Suvini Zerboni.[9]

A great deal of subsequent research on Frescobaldi and the Neapolitan composers who likely influenced him has been stimulated by Willi Apel's groundbreaking chapter on

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[5] Frederick Hammond, *Girolamo Frescobaldi: A Guide to Research* (New York: Garland, 1988).
[6] Claudio Gallico, *Girolamo Frescobaldi: l'affetto, l'ordito, le metamorfosi* (Florence: Sansoni, 1986).
[7] See for example Claudio Annibaldi, "Frescobaldi's Early Stay in Rome (1601-1607)," *Recercare* 8 (2001), 97–124; Claudio Annibaldi, "Musical autographs of Frescobaldi and his entourage in Roman sources," *Journal of the American Musicological Society* 43 (1990), 393-425; Claudio Annibaldi, "Frescobaldi's *Primo libro delle fantasie a quattro* (1608): A case study on the interplay between commission, production and reception in early modern music," *Recercare* 14 (2002), 31-63; Claudio Annibaldi, "Palestrina and Frescobaldi: Discovering a missing link," *Music & Letters* 79 (1998), 329-45; and numerous Italian language publications.
[8] Étienne Darbellay, "Liberté, variété et 'affetti cantabili' chez Girolamo Frescobaldi," *Revue de musicologie* 61 (1975), 197-243; "Le 'Cento Partite' di Frescobaldi: metro, tempo e processo di composizione 1627-1637," *Frescobaldi 1986,* 359-73. "Tempo Relationships in Frescobaldi's 'Primo Libro di Capricci,'" *Frescobaldi 1987,* 301-26. "Les habitudes de Frescobaldi compositeur révélées par l'étude des sources manuscrites pour clavier et par ses pratiques de publication," *Arte organaria e musica per organo nell'età moderna.* Perugia: Biblioteca della Deputazione di Storia Patria per l'Umbria, 2008, 253-68.
[9] Étienne Darbellay, ed., *Frescobaldi, Il primo libro di toccate* (Complete Works II), (Milan: Suvini Zerboni, 1977); Étienne Darbellay, ed., *Frescobaldi, Il secondo libro di toccate* (Complete Works III), (Milan: Suvini Zerboni, 1979).

Frescobaldi in *The History of Keyboard Music to 1700.*[10] In thirty odd pages Apel not only summarizes the contents of the keyboard publications, but also includes engaging analytical vignettes that focus on motivic content and variation.

The American musicologist Alexander Silbiger has made the study of Frescobaldi a focus of his career. His dissertation is entitled *Italian Manuscript Sources of 17th Century Keyboard Music.*[11] Relevant later work includes the excellent *New Grove* Frescobaldi article with Frederick Hammond as well as articles on the passacaglia/ciaccona genre pairing (especially as found in Frescobaldi's *Cento Partite*) and the possible roots of the Frescobaldian keyboard toccata in the madrigal genre.[12]

In the broader context of Italian music from 1550-1630, several scholars have published important books that have provided valuable context for my research. One of these books is Anthony Newcomb's *The Madrigal at Ferrara,* an exhaustive account of the city where Frescobaldi grew up and received his musical training.[13] Given the influence of Venetian music and musical culture on Frescobaldi, Martha Feldman's *City Culture and the Madrigal at Venice* has also been an important resource. In addition to an exhaustive account of musical culture, it also includes detailed and interesting analyses of madrigals by Rore and Willaert.[14]

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[10] Willi Apel, *The History of Keyboard Music to 1700*, Translated and revised by Hans Tischler. (Bloomington: Indiana University Press, 1972), 448-483.
[11] Alexander Silbiger, *Italian Manuscript Sources of Seventeenth-Century Keyboard Music,* Studies in Musicology, Ann Arbor: UMI Research Press, 1980.
[12] Frederick Hammond and Alexander Silbiger, "Girolamo Frescobaldi' in *Grove Music Online,* ed. Deane Root, revised July 1, 2014, http://oxfordmusiconline.com; Alexander Silbiger, "Passacaglia and Ciaccona: Genre Pairing and Ambiguity from Frescobaldi to Couperin," *Journal of Seventeenth-Century Music* 2 (1996); Alexander Silbiger, "From Madrigal to Toccata: Frescobaldi and the Seconda Prattica," in *Critica musica: Essays in Honor of Paul Brainard*, ed. J. Knowles (Amsterdam, 1996), 403–28.
[13] Newcomb, Anthony, *The Madrigal at Ferrara* (Princeton: Princeton University Press, 1980).
[14] Feldman, Martha, *City Culture and the Madrigal at Venice* (Berkeley: University of California Press, 1995).

Tonal Structures in Early 17th Century Music

Most of the theoretical and analytical literature devoted to early seventeenth century music addresses pitch structure issues such as key, mode, and chromaticism. Gregory Barnett's work has focused on the distinction between modes and psalm tones/church keys.[15] Kyle Adams' dissertation develops a new theory of chromaticism for analyzing late 16th and early 17th century music that I reference in Chapters 4 and 6.[16] The various tonal structures in Frescobaldi's music are discussed below.

Analytical Literature on Renaissance Music

A great deal more analytical literature exists if the scope is expanded to Renaissance music, which is relevant to the study of Frescobaldi's music given his early saturation in Renaissance polyphony. Of the analytical literature devoted to Renaissance music, the analytical collection *Music before 1600* (from the *Models of Musical Analysis* series) edited by Mark Everist remains useful.[17] Ruth DeFord's book *Tactus, Mensuration, and Rhythm in Renaissance Music* has also been helpful in providing the historical context for Frescobaldi's metrical practice and wonderful examples of close mensural and rhythmic analyses of landmark pieces by Renaissance composers.[18]

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[15] Barnett Gregory, "Tonal Organization in Seventeenth-Century Music Theory" in *The Cambridge History of Western Music Theory,* ed. Thomas Christensen (Cambridge: Cambridge University Press, 2002).
[16] Kyle Adams, *A New Theory of Chromaticism from the Late Sixteenth to the Early Eighteenth Century* (Ph.D dissertation: City University of New York, 2006)
[17] Mark Everist, ed., *Music before 1600* (Oxford: Blackwell Reference, 1992).
[18] Ruth DeFord *Tactus, Mensuration and Rhythm in Renaissance Music* (Cambridge: Cambridge University Press, 2015).

Analytical Literature on Bach

The analytical literature on later baroque music, especially on the music of J.S. Bach, is of course much more voluminous than the literature on early 17th century music. Two works on Bach's music have been relevant in the writing of this dissertation. The first is Ido Abravaya's *On Bach's Rhythm and Tempo* which includes a helpful historical summation of early baroque rhythmic practices, including astute and helpful commentary on Frescobaldi's mensural practices.[19] Peter William's *The Organ Music of J.S. Bach*, while not strictly an analytical work, has influenced my own thinking not only about the music of Bach but also the music of Frescobaldi for many years.[20] Williams poses important questions, both historical and analytical, about specific organ pieces by J.S. Bach and frequently hears the influence of Frescobaldi in Bach's isorhythmic and stylistic proclivities. Williams' straightforward style of motivic analysis has been extremely helpful for my own performances of Bach's music and has influenced the analytical style of this dissertation.

The Figurenlehre/Musica Poetica Traditions and Motivic Analysis

William's style of motivic analysis clearly relates his work to the *Figurenlehre* tradition of rhetorical figures as innovated in Burmeister's *Musica Poetica* of 1606 and Bernhard's *Tractatus compositionis augmentatus*. The history of this tradition is summarized by Patrick McCreless in his chapter on music and rhetoric in *CHWMT* and its analytical relevance argued for by

[19] Ido Abravaya, *On Bach's Rhythm and Tempo,* (Kassel: Bärenreiter, 2006). See esp. chap. 2.4, "Frescobaldi's organ music: the binary meters" and chap. 2.5, "Frescobaldi's ternary proportions: *Canzona* 1615", pp. 23-31.

[20] Peter Williams, *The Organ Music of J.S. Bach,* (2nd edition, Cambridge: Cambridge University Press, 2003).

Williams in his article series "Figurenlehre from Monteverdi to Wagner".[21] One of the most important results of the *figurenlehre* tradition has been the proliferation in the late 20th century of *figurenlehre*-based analyses of text-based compositions by performers of baroque keyboard music. Excellent examples are Hans Davidsson's dissertation on the organ music of Matthias Weckmann and especially the dissertation and articles of Gary Verkade on Böhm and Buxtehude.[22] The rhetorical models of the *musica poetica* tradition as transmitted through, for example, the work of Kerala Snyder have found their way into the teaching of Buxtehude's organ *praeludia* in conservatories around the world, giving students an intellectual framework for understanding form in works that can initially be difficult to grasp.[23]

Although the *musica poetica* and *figurenlehre* traditions are German and postdate Frescobaldi's music, I mention them here because they have proven fruitful stimulants for highly convincing analytical work on baroque music that has in turn influenced contemporary performance practice. The later seventeenth century German music associated with *figurenlehre* was profoundly influenced by Italian styles and Frescobaldi's keyboard music in particular. Thus while I do not engage in rhetorical or *figurenlehre* analyses per se in this dissertation, I do

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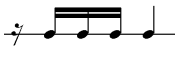
[21] Patrick McCreless, "Music and Rhetoric," in *The Cambridge History of Western Music Theory,* (Cambridge: Cambridge University Press, 2002): 847-879, and Peter Williams "Figurenlehre from Monteverdi to Wagner:" "Pt 1. What is figurenlehre?" *The Musical Times* 120, no. 1636 (1979): 476-479, "Pt. 2: The Chromatic 4th Continued," *The Musical Times* 120, no. 1637 (1979): 571-573, "Pt. 3: The Suspirans," *The Musical Times* 120, no. 1638 (1979): 648-650, "Pt. 4: 'Orfeo' and 'Meistersinger,'" *The Musical Times,* 120, vol. 120, no. 1640 (1979): 816-818.

[22] Hans Davidsson, *Matthias Weckmann: The Interpretation of His Organ Music,* (Stockholm: Germans Musikförlag, 1991); Gary Verkade "Dieterich Buxtehude *Vater unser im Himmelreich*: A Study in Expressive Content," in *Horizonte des Hörens: Gerd Zacher*, (Saarbrückenm Pfau-Verlag, 2006): 245-258; Gary Verkade, *A Comprehensive Performance Project in Organ Literature with An Essay on Georg Böhm: Vater unser im Himmelreich à 2 Claviers et Pedal–The Concept of Order,* (DMA dissertation, The University of Iowa, 1987).

[23] Kerala Snyder, *Dieterich Buxtehude: Organist in Lübeck,* revised edition, (Rochester: University of Rochester Press, 2007).

occasionally use terminology from that tradition (especially Johann Gottfried Walther's term *suspirans* to refer to the upbeat motive ) due to its convenience and significant associative power. While the term itself may postdate Frescobaldi by a hundred years, he is one of the grandfathers of the baroque isorhythmic tradition in the context of keyboard music.

While a history of motivic analysis in the context of contemporary music theory is beyond the scope here, an important contribution to the literature that has made a significant impact on both the analytical language I use as well as the graphical format of several of my analytical examples is Dora Hanninen's magisterial *A Theory of Music Analysis: On Segmentation and Associative Organization.*[24]

Analytical Literature on Frescobaldi

There is significantly less literature focused specifically on analytical and theoretical issues in Frescobaldi's music or other early seventeenth century music. The only primarily analytical literature focused on Frescobaldi's music is four unpublished Ph.d dissertations, two from the second half of the 1970s) (Harper and Ladewig) and two from the first half of the 1990s (Barker and Trantham).[25] Three of the four earlier dissertations are genre *corpus* studies that

[24] Dora A. Hanninen, *A Theory of Music Analysis: On Segmentation and Associative Organization* (Rochester: University of Rochester Press, 2012).

[25] Naomi Joy Barker, *Analytical Issues in the Toccatas of Girolamo Frescobaldi* (Ph.D dissertation: University of London, 1995); John Harper, *The Instrumental Canzonas of Girolamo Frescobaldi: A Comparative Edition and Introductory Study* (Ph.d dissertation: University of Birmingham, 1975); James Ladewig, *Frescobaldi's Recercari, et canzoni franzese (1615): A Study of the Contrapuntal Keyboard Idiom in Ferrara, Naples, and Rome, 1580-1620* (Ph.d dissertation, University of California, Berkeley, 1978); Gene S. Trantham, *Toward a Theory of the Music of Girolamo Frescobaldi developed through Computer-Assisted Analysis of Selected Works* (Ph.d dissertation: University of Wisconsin, 1991).

focus in Barker's case on the toccatas specifically, in Harper's case on the instrumental canzonas, and in Ladewig's case on the 1615 publication *Ricercari et Canzoni Francese.* Neither the Harper nor the Barker dissertations are arranged as analyses of specific pieces. Harper focuses on differences between the 1627 and 1635 versions of the canzonas. Barker's primary goal seems to be creating a context for analysis through detailed discussion of how Frescobaldi uses motives, mode, chromaticism and rhetoric in the toccatas. Ladewig compares Frescobaldi's 1615 publication with ricercars by a Roman contemporary, Antonio Cifra. While he does discuss specific pieces, his analytical comments are necessarily brief given the large scope of his project.

Like Barker, Trantham focuses on identification of specific techniques or qualities in Frescobaldi's music. A great deal of emphasis is placed on the identification of variation through *inganni*.[26] Trantham then uses computer software to identify possible *inganni* in several pieces by Frescobaldi. Trantham's other interest is identifying and calculating the prevalence of specific chord progressions in a variety of pieces. Trantham's dissertation includes an analysis of *Fantasia Seconda* that solely addresses pitch structure and does not cover metrical and rhythmic variation, which is the focus of my essay.

[26] See Harper, John, "Inganno" in *Grove Music Online,* ed. Deane Root, revised July 20, 2001, http://oxfordmusiconline.com

1.3 Frescobaldi's Reinvention of Genre

Son of Ferrara

Frescobaldi's interest in compositional and contrapuntal ingenuity and originality ultimately led to his creation of new genres and redefinition of existing ones. His aesthetic proclivities can be best understood in the context of his early life and musical training in Ferrara. The ruling d'Este family long supported a first rank musical institution in that city, which is evident in a list of notable and highly original composers associated with the court: Obrecht, Brumel, Josquin, Willaert, de Rore, and Vincentino. Frescobaldi studied with Luzzasco Luzzaschi during Ferrara's last great flowering before its annexation by Rome in 1598. Through both Luzzaschi and the wide-ranging musical activities of the town, Frescobaldi would have been steeped not only in the Ferraran tradition of contrapuntal composition but also in the more modern musical practices of expressive monody and virtuosic madrigals.[27]

The importance of Ferrara to Frescobaldi's aesthetic is supported in the historical record by the dedication of the 1624 book of capriccios to Prince Alfonso d'Este, one of the surviving members of the d'Este family who had decamped from Ferrara to Modena when Ferrara was seized by the pope in 1598. Patrick Macey convincingly relates specific capriccios in the 1624 collection with earlier Ferrarese works.[28] Many of these associations are startlingly obvious, for instance the *Capriccio sopra La Sol Fa Re Mi* and Josquin's *Missa La Sol Fa Re Mi*.

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[27] Lockwood, Lewis and Steib, Murray, "Ferrara" in in *Grove Music Online,* ed. Deane Root, 2001, revised October 4, 2012, http://oxfordmusiconline.com. The culture at Ferrara in the generations before Frescobaldi is eloquently detailed in Newcomb, Anthony, *The Madrigal at Ferrara*, (Princeton: Princeton University Press, 1980).

[28] Patrick Macey, "Frescobaldi's Musical Tributes to Ferrara," in *The Organist as Scholar: Essays in Memory of Russell Saunders*, ed. K.J. Snyder, (Stuyvesant, NY: Pendragon Press, 1994), 197–231.

Reimagined Genres

Frescobaldi did not write the first keyboard capriccios; that distinction belongs to the composer Giovanni de Macque, who was Flemish but active in Naples, and his student Giovanni Maria Trabaci.[29] The Neapolitan capriccios are short pieces in which a subject is taken through a succession of brief episodes reminiscent of a toccata. The difference from a toccata is that the subject is used as an *obbligo* throughout the piece. Frescobaldi, whose 1624 collection is the only publication devoted solely to the capriccio, reconceives the genre as a much more contrapuntally rigorous one with a specific combination of quintessentially *prima prattica* elements from the ricercar with *seconda prattica* elements from the toccata and the madrigal.[30] Frescobaldi's capriccios are vehicles for the composer's lengthiest and most motivically-saturated keyboard compositions. In his preface to the collection the composer comments on their difficulty:

> Per che il sonare queste opera potrebbè riuscire ad alcuni di molta fatica, vedendole di diversi tempi, & variationi...In questi componimenti intitolati Capricii, non hò tenuto stile cosi facile come ne miei Ricercari.
>
> [Since] some people may find it hard to play these pieces in view of the different tempi and variations...In these compositions called *Capricci,* I have not kept to such a simple style of writing as I did in my *Ricercari*.[31]

[29] See Willi Apel, *The History of Keyboard Music to 1700*, Translated and revised by Hans Tischler. (Bloomington: Indiana University Press, 1972), 424-428; 438-447.
[30] The musical characteristics of the capriccio genre as conceived by Frescobaldi are discussed in greater detail in **Chapter 5**.
[31] Translated by Christopher Stembridge in Preface to Volume II, *Frescobaldi Organ and Keybard Works,* (Kassel: Bärenreiter, 2015).

The capriccios of 1624 were not the first collection in which the composer rethought a preexisting genre. Already in one of his earliest publications, the 1608 *Fantasie*, Frescobaldi uses a non-standard genre designation. While the *Fantasie* are essentially ricercars, the number of parameters subject to variation is expanded even as compared to the composer's later collection of ricercars (1615). For example, unlike the ricercars, the *Fantasie* include changes of mensuration and numerous sections with shorter note values (black notes).[32]

Among the other pieces analyzed in this dissertation, the madrigal *S'io miro in te* (**Chapter 2**) stands out for its genre-bending mapping of the form of a four-subject ricercar onto a poetic text perfectly suited to that choice of compositional design. *Cento Partite sopra Passacagli* (**Chapter 7**) is the first of many extended baroque keyboard passacaglias and ciacconas. The resemblance to later works, however, is slight since the take on these genres in *Cento Partite* is specific to that piece alone.

The Toccatas as Keyboard Madrigals

Frescobaldi's two books of toccatas are rightfully viewed as redefining that genre to the extent that virtually every subsequent overture in the form is influenced by him. Alexander Silbiger argues that Frescobaldi's conception of the toccata reflects the composer's interest in bringing the freedom and rhetorical contrasts of the late-Renaissance madrigal into keyboard composition.[33] For Silbiger, the singular intabulation of Arcadelt's madrigal *Ancidetemi pur*

[32] The fantasia genre is discussed in greater detail in **Chapter 3**.
[33] Silbiger, Alexander, "From Madrigal to Toccata: Frescobaldi and the Seconda Prattica," in *Critica musica: Essays in Honor of Paul Brainard*, edited by John Knowles, (Amsterdam: Gordon and Breech, 1996), 403-428.

that takes the place of a twelfth toccata at the end of the second book (1627) is a clue that suggests the relationship of Frescobaldi's toccatas to the madrigal tradition.[34]

Frescobaldi himself made the connection between madrigal and toccata forms fairly explicit. In the preface to the 1616 reprint of *Toccate libro primo* he writes the following:

> *Premieramente, che non dee questo modo di sonare stare soggetto à battuta, come veggiamo usarsi ne I Madrigali moderni, I quali quantunque difficili se agevolano per mezzo della battuta portandola hor languida, hor veloce, è sostenendola etiandio in ario, secondo i loro affetti, ò senso delle parole.*
>
> First of all, this style of making music must not be governed by a [regular] beat, being the same as that which we see used in modern madrigals which, however difficult, are easily handled by making the beat sometimes quite slow and sometimes fast, and occasionally even suspending it as it were in mid-air, according to the *affetti* or sense of the words.[35]

In this passage the composer suggests that the "style of making music" in the toccatas should be the *same* as in modern madrigals, at least regarding the flexibility of the *tactus*. Notably, he equates the sense of the words in madrigals with the concept of *affetti* in instrumental music. According to Stembridge, the term *affetto* is difficult to translate.[36] *Affetti* seem to be associated with vocal music, and the term is sometimes used in conjunction with the adjective *cantabile*. Based on passages in which Frescobaldi

[34] The 1615 *Libro Primo di Toccate* includes 12 pieces, which was by that point a tradition in such books considering that Gabrieli, Merulo, and others wrote collections of twelve toccatas.
[35] Translated by Christopher Stembridge in Appendix to Volume I.2, *Frescobaldi Organ and Keybard Works,* (Kassel: Bärenreiter, 2010), 64.
[36] Christopher Stembridge, Preface to Volume I.1, *Frescobaldi Organ and Keybard Works,* (Kassel: Bärenreiter, 2009), XXXII.

discussed *affetti*, they might be understood as short musical passages that are designed to stimulate a particular emotional response, akin to text-painting in madrigals. Whatever the exact meaning of *affetto*, the composer clearly considers his toccatas as close kin to texted vocal madrigals.

1.4. Analytical Considerations

In general, I introduce specific analytical techniques in the chapters in which they are employed. The following section addresses more general analytical considerations.

Tonal Structures

The Frescobaldi pieces I analyze vary significantly in terms of tonal structure. The earlier pieces work entirely within older conceptions of polyphonic modality (*Fantasia Seconda* and *S'io miro in te*) whereas other pieces are more related to nascent Baroque figured-bass explicated tonality (*Cento Partite, Toccata Duodecima*). My analytical treatment of tonal structure therefore differs in each piece analyzed. Gregory Barnett persuasively argues for the coexistence of a practical, figured-bass grounded system of major and minor third tonalities (*tuono*) alongside earlier kinds of tonal categorizations like psalm tone and mode (both using the same word *tuono*) in 17th century Italian music.[37] The historical-theoretical backing for Barnett's assertion admittedly comes from a much later source, Giuseppe Paolucci, who in his *Arte Pratica di*

[37] Gregory Barnett, "The Meaning of *Tuono*: Tonality, Musical Style, and the Modes in *Settecento* Theory," in *Fiori Musicali: Liber amicorum Alexander Silbiger,* ed. Claire Fontijn and Susan Parisi, (Sterling Heights, MI: Harmonie Park Press, 2010), 203-234.

contrappunto (1765-72) simultaneously ascribes modes and keys (*tuono*) or psalm tones (*tuones*) and keys to various pieces. Yet the openness to different systems of tonal organization during the period that Barnett proposes is supported to some extent by the pieces analyzed in this dissertation.

The placement of *Toccata Duodecima* (1615) last in the first book of toccatas as well as the C final nominally relate the piece to one of the C modes (11 or 12). At the same time, the voice parts do not adhere to authentic/plagal ranges (*ambitus*), which removes one of the most characteristic features of polyphonic modality. Its cadential patterns do not suggest a relationship to any particular psalm tone or the mode associated with them either. On the other hand, the voice leading and harmonic structure is easily explainable through figured bass in the context of a C major third tonality.

Historical evidence suggests that *Canzona Quinta* was composed significantly later than 1615 (it was added to a revised edition of canzonas in 1635 and did not appear in the canzona collection of 1628). The initial and final cadences of the piece are to G, which suggest G major. The internal cadences, however, are mostly to D, potentially suggesting the influence of the seventh psalm tone, which has its reciting tone on D. In other words, although written significantly later than *Toccata Duodecima,* the tonal language in *Canzona Quinta* relates to a psalm tone and its corresponding mode in contrast to the earlier *Toccata Duodecima,* which is best described simply as a piece in C-major. It is difficult to describe *Toccata Duodecima* as emphasizing G-major or any other key in an analogous way. This suggests that music continued to be written that was influenced by modality and psalm tones at the same time that freer, figured-bass oriented conceptions of major and minor third tonality became common.

At the same time, it is incontestable that increasing harmonic freedom is a characteristic of Frescobaldi's later music. The modulations of *Cento Partite* or *Capriccio sopra il Cucho* would have been out of place in the modal universe of the 1608 *Fantasie* or the 1615 *Ricercari*.

Given this shifting landscape, I employ contemporary analytical terminology and methodology more often associated with later music when I feel it offers the clearest approach to the passage at hand. One important analytical tool I use occasionally is Rothstein's concept of imaginary continuo as taught in Frank Samarotto's courses at Indiana University.[38]

Rhythm and Meter

The starting point for my approach to rhythm and metrical analysis is Cooper and Meyer's broad definition of musical *accent* as "a stimulus (in a series of stimuli) which is *marked for consciousness* in some way."[39] It is not always possible to perfectly characterize any individual accent point within Lerdahl and Jackendoff's categories of phenomenal, structural, or metrical accent.[40] In general, I try to explain the particular musical characteristics of specific accent points. The description of multiparametric accent points is given particular attention.

When I use the term *rhythmic group*, I use it relatively freely to refer to both shorter and longer musical segments and not hierarchically as in Lerdahl and Jackendoff.[41] In **Chapter 3**, for example, three-beat *rhythmic groups* are defined by motivic initations and melodic contour

[38] William Rothstein, "On Implied Tones," *Music Analysis* 10, no. 3: 289-328.
[39] Grosvenor W. Cooper and Leonard B. Meyer, *The Rhythmic Structure of Music,* (Chicago: University of Chicago Press, 1960), 8.
[40] Fred Lerdahl and Ray Jackendoff, *A Generative Theory of Tonal Music,* (Cambridge, MA: MIT Press, 1983), 17.
[41] Ibid.

among other factors. Fundamental to my concept of *rhythmic group* in polyphony is that the associative (motivic) structure cannot be separated from the grouping process.

When I do identify what John Reef calls *fundamental groups* that embrace the entire polyphonic texture, I do so as part of a second stage of interpretive *performed meter analysis*.[42] *Performed meter analyses* are my own subjective interpretations of the rhythmic embodiment at the keyboard of a particular passage. Accents in *performed meter analyses* describe moments when the weight of the arm is allowed to fall freely into the key. These analyses are my own interpretative conclusions based on information gathered from an initial analytical procedure such as John Roeder's method of pulse-stream analysis.[43] Within *performed meter analyses*, I use macrons and breves as interpretive tools to discuss secondary accent points/relative stress of adjacent beats that can be brought out through articulation or agogic lengthening. While the use of poetic feet incidentally resembles Meyer/Cooper, it is an analytical practice that I used as part of learning keyboard pieces long before my familiarity with their work.[44]

Following Ruth DeFord, I use the term *contrapuntal rhythm* as analogous to harmonic rhythm in later music to describe the rhythms of the structural two-voice counterpoint that governs specific passages.[45] For DeFord, *contrapuntal rhythm* can occur at two rhythmic levels in

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[42] John Reef, *Perspectives on Phrase Rhythm in J.S. Bach's Keyboard Fugues,* Ph.D diss., Indiana University, 2014, 81.

[43] John Roeder, "Interacting Pulse Streams in Schoenberg's Atonal Polyphony," *Music Theory Spectrum* 16, no. 2, (1994); John Roeder, "Pulse Streams and Problems of Grouping and Metrical Dissonance in Bartók's `With Drums and Pipes', *Music Theory Online* 7, no. 1 (2001), https://mtosmt.org/issues/mto.01.7.1/mto.01.7.1.roeder.html

[44] Grosvenor W. Cooper and Leonard B. Meyer, *The Rhythmic Structure of Music,* (Chicago: University of Chicago Press, 1960), 12-17.

[45] Ruth DeFord, *Tactus, Mensuration and Rhythm in Renaissance Music* (Cambridge: Cambridge University Press, 2015), 84.

the contrapuntal structure (e.g. quarter notes and minims). Her term *compositional tactus* (which I also adopt) refers to the principal note value "in which the contrapuntal rhythm proceeds".[46] This term is related to but somewhat more flexible than Channan Willner's notion of *basic pace*, which he defines as the "...steady, largely stepwise movement of the outer voices which becomes apparent when the ornamental diminutions and the figural passagework of the foreground are reduced out."[47] In many instances, the *compositional tactus* is analogous to Willner's idea of basic pace, but in Frescobaldi's music (as in 16th century music) the essential two-voice contrapuntal structure is not always determined by the outer voices.

When I use the word beat in reference to specific measures, I am generally referring to the number of beats indicated in the mensural signature. For example, beat 4 refers to the fourth quarter note out of six in 6/4 time; beat 2 refers to the second half note of three in 3/2 time. Beat 2.5 refers to one subdivisional level shorter than that of the beat, so beat 2.5 in 3/2 time refers to the fourth quarter-note of the measure. Note that I derive references to beat directly from the mensural signature and they may or may not align with the compositional tactus.

Motives and Partitura/Contrapuntal Thinking

It is very difficult to make specific, conclusive, and generalized statements about how Frescobaldi composes with motives since the motivic practice is fairly particular to each piece. The openings of *Capriccio sopra il Cucho* and especially *Cento Partite* are characterized by what Hanninen would describe as a rich associative landscape, with a high degree of motivic

[46] Ibid.
[47] Channan Willner, "Durational Pacing in Handel's Instrumental Works: The Nature of Temporality in the Music of the High Baroque", (PhD diss., City University of New York, 2005), 6.

density.[48] In both pieces, each of the motives introduced plays some kind of important role in the piece. The openings of these pieces are interesting because the contrapuntal strategy is quite different conceptually from Schoenberg's idea of a *Grundgestalt* or basic idea, instead both openings show a texture dense with a multitude of not necessarily very basic ideas which are then extracted from and simplified as the piece progresses.[49] In contrast *S'io miro in te* opens with a relatively simple presentation of each of the four subjects and the lines of text associated with them.

In general, motives in Frescobaldi consist of short, relatively basic, memorable patterns of notes. When longer subjects are employed, as in the case of *Fantasia Seconda,* they are subject to segmentation and eventually reduced to a small gesture that becomes emblematic of the initial lengthy subject (a descending tetrachord in the case of *Fantasia Seconda*). One difficult-to-answer question is the extent to which Frescobaldi himself is responsible for creating and/or popularizing some of what became stereotypical baroque note-patterns, given the popularity of his keyboard music throughout Europe.

One thing that is clear about Frescobaldi's motivic usage is that motives are a form-giving element in his compositions. In certain pieces, motives have different kinds of recapitulatory functions. In *Cento Partite*, for example, a motive not heard since the opening measures of the piece returns only in the final measures and after a modulation. In *Canzona Quinta a 3*, motives from the opening section return in the final ones. Another example of how

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[48] Dora Hanninen, *A Theory of Music Analysis: On Segmentation and Associative Organization* (Rochester: University of Rochester Press, 2012), 12-13.

[49] On the Schoenbergian *Grundgestalt* see Severine Neff, "Schoenberg as Theorist: Three Forms of Presentation," in *Schoenberg and his World,* ed. Walter Frisch, (Princeton: Princeton University Press, 1999), 59.

motives help shape the form of Frescobaldi's music is the technique of motivic preparation, in which a certain pitch sequence or rhythmic figure foreshadows an upcoming prominent motive.

There is always a risk in motivic analysis of being accused of cherry picking or that the connections between motives across sections of a piece are so faint that they are not even worth identifying. It is certainly true that many of the most interesting motivic connections in Frescobaldi's music do not involve exact reiterations of any given piece's initial subject or motives. In some cases, motives are varied to the extent that varied versions contain only a wisp of familiarity (especially in *Capriccio sopra il Cucho*). At the same time, identifying these threads or wisps of familiarity can make listening to and performing Frescobaldi's music an incredibly rich experience as the composer gradually weaves a massive web of associative connections.

To me the process of looking in detail at note patterns in the various voice parts is fundamentally related to a way of thinking about music that is studied in *partitura* (score), a practice that the composer famously emphasizes by publishing even the relatively free capriccios in open score and commends in his note *Al Lettore* (to the reader) in his last *partitura* keyboard publication, *Fiori Musicali* (1635):

> ...stimo di molta importanza à sonatori, il praticare le partiture perche non solo stimo, à chi hà desiderio affatticarsi in tal compositione ma necessario Essendo che tal materia quasi paragone distingue e fa conoscre il vero oro delle virtuose attioni dal Ignoranti altro no[n] mi occorre solo che l'esperienza e del tutto maestra: proui, & esperimenti chi vol in questa arte auau[=n] zarsi le Verita di quanto ho detto vedrà eseguirà di profitto.
>
> I deem it of great importance to players to practice [playing from] scores because not only do I judge [it important], for one who desires to strive in such composition but necessary Since such material like a touchstone distinguishes and makes known the true actions of *virtù* from the Ignorant nothing else occurs to me except that experience is the mistress of all: let him who wishes to advance in his art endeavor, & try the Truth of what I have said[,] he will see how much of profit he will accomplish.[50]

[50] Translated by Frederick Hammond, girolamofrescobaldi.com, last modified January 2020, http://girolamofrescobaldi.com/appendix/#C3.

The process of learning music in score requires more careful consideration of each individual part and its specific motivic content. It is my hope that the following analyses reflect the careful consideration of the score that Frescobaldi espouses above.

Chapter 2: The Madrigal as Ricercar: Motive and Text in *S'io miro in te* from *Madrigali Libro Primo* (1608)

> I might even venture to say that if Frescobaldi's book of madrigals is put alongside the first attempts of other musicians of his time, including those of Monteverdi, nothing comparable could be found. –Rinaldo Alessandrini[51]

One of the remarkable pieces in Frescobaldi's 1608 *Primo libro de Madrigali* is no. 14, *S'io miro in te,* which is essentially a texted ricercar with four subjects.[52] As such, it is as far as I am aware a *unicum* in the madrigal repertory. Significantly, this piece demonstrates that already at the time of his first publication, Frescobaldi was bending genre by importing stylistic features more typically associated with keyboard music into vocal music, just as the composer would later incorporate features of the madrigal in his keyboard toccatas.[53]

My analysis of *S'io miro in te* focuses on how the four subjects are deployed to create formal and rhetorical relationships in the setting of the text. The formal structure of the madrigal is extremely clear and in the outer sections, the music cycles systematically through the four subjects in interesting ways, ensuring that the four are emphasized equally. The middle part of the piece does not set all four subjects simultaneously, but rather focuses on the subjects one at a time and two at a time, in a way that again suggests a systematic kind of compositional thinking in this piece. The concise, concentrated, and systematically organized musical logic of this madrigal is very different from the improvisatory feel of the better known toccatas.

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[51] Rinaldo Alessandrini, liner notes for *Frescobaldi Primo Libro de madrigali*, by Girolamo Frescobaldi, Naïve OP30497, 2010, compact disc.
[52] Girolamo Frescobaldi, *Il primo libro de madrigali a cinque voci,* (Antwerp: Pierre Phalèse, 1608).
[53] Alexander Silbiger, "From Madrigal to Toccata: Frescobaldi and the Seconda Prattica," in *Critica musica: Essays in Honor of Paul Brainard*, ed. J. Knowles. (Amsterdam: Gordon and Breech, 1996), 403–28.

Keyboard examples of ricercars with an obligation of four subjects (*obbligo di quattro soggetti*) by Frescobaldi include No. 9-12 in the *Fantasie* (published a few months after the madrigals) and *Ricercar Nono, obbligo di quattro soggetti* from the *Ricercari et canzoni* of 1615. *S'io miro in te* adds an additional level of organization as compared to these keyboard ricercars in that the subjects and the form of the piece are designed to illustrate the rhetorical contradictions and correspondences of the text. The genius of the piece is how what is generally an inherently abstract form-type, the ricercar, is used to rhetorically highlight the dramatic shape of the poem and the oppositions and similarities in the text.

2.1 Background of the Collection and the Piece

Frescobaldi's only book of madrigals was published during his sojourn to Flanders in 1607-1608. The publisher was Pierre Phalèse, who was well-known for publishing both collections of Italian madrigals as well as music by the Englishmen then residing in Antwerp, Peter Philips and Richard Dering.[54] Perhaps the publication of this collection outside of Italy was an impediment to its popularity. The madrigals were in any case never reprinted and the one complete surviving copy became generally available only in 1975.[55]

Appraisal of the collection has yet to fully recover from Giovanni Battista Doni's comments about the composer's lack of literary sophistication and ability in text-setting.[56] In a

[54] Susan Bain and Henri Vanhulst, "Phalèse family," *Grove Music Online,* ed. Deane Root, revised July 20, 2005, http://oxfordmusiconline.com.
[55] Frederick Hammond, "Chapter 17: Vocal Music," Girolamo Frescobaldi: An Extended Bibliography, accessed July 18, 2019, http://girolamofrescobaldi.com/17-vocal-music/.
[56] Doni was not a practicing musician himself, but as a theorist was particularly famous for his research into and advocacy for Ancient Greek Music. See Claude Palisca and Patrizio Barbieri, "Doni, Giovanni Batista," *Grove Music Online,* ed. Deane Root, published January 20, 2001, http://oxfordmusiconline.com.

1638 letter to Marin Mersenne, Doni wrote about Frescobaldi that "all of his science lies just on the tips of his fingers."[57] In his treatise *De praestantia musicae veteris* (1647) as well as in an earlier letter to Mersenne, Doni furthermore suggests that Frescobaldi needed to ask his wife for help with difficult words: "...when some aria is sung at his house, the moment he runs into some word a bit out of the ordinary he immediately has to turn to his wife, so she can explain its substance and meaning to him."[58]

According to Rinaldo Alessandrini, a negative assessment of the madrigals by Luigi Ronga in the 1930s, before the fifth voice of the book was found, did nothing to help matters.[59] While the single book of madrigals is dwarfed by the scope of Frescobaldi's highly influential and widely-disseminated keyboard music, the collection was an important compositional laboratory for the young composer. The pieces reflect his predilection for intricate imitative textures in a genre that was often highly homophonic.

Unlike his teacher Luzzaschi, Frescobaldi typically eschews homophonic openings in his madrigals. Of the 19 madrigals, only six have openings that are even partially homophonic (e.g. whose polyphony is actually disguised homophony).[60] Frescobaldi's predilection for highly

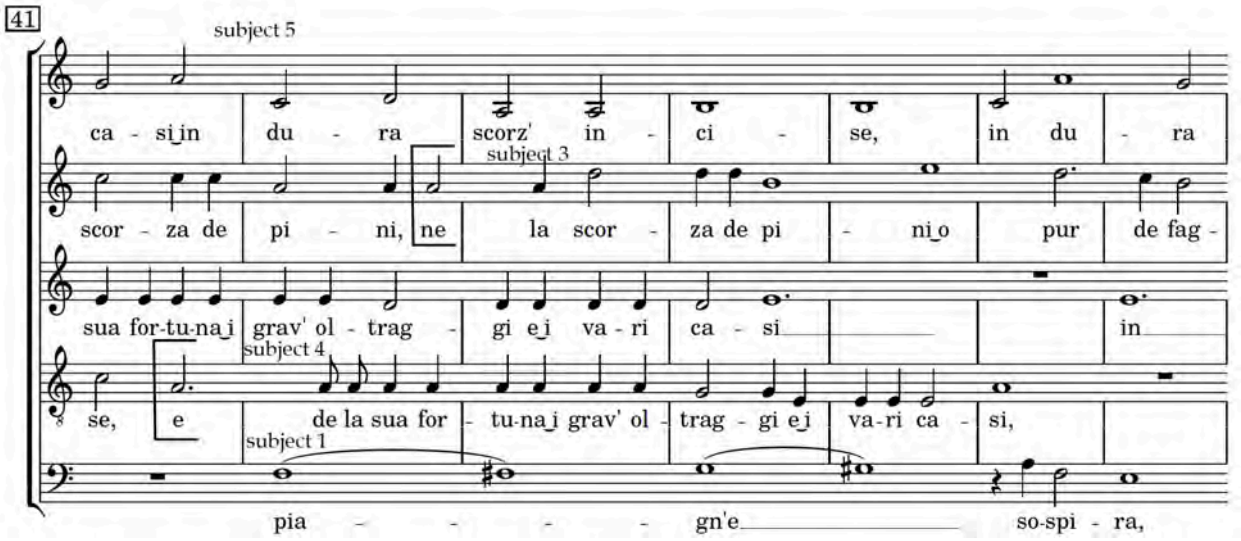
[57] Doni is quoted in Massimo Privitera, Introduction to *Frescobaldi Opere Complete*, *Vol. 5* (Milan: Suivi Zerboni, 1996), XXII.
[58] Translated by Frederick Hammond in "Chapter 10: Rome, 1634-1643," Girolamo Frescobaldi: An Extended Bibliography, accessed July 18, 2019, http://girolamofrescobaldi.com/10-rome-1634/.
[59] Discussed in Rinaldo Alessandrini, liner notes for *Frescobaldi Primo Libro de madrigali*, by Girolamo Frescobaldi, Naïve OP30497, 2010, compact disc, 11.
[60] Here I consider the three-part madrigal *Giunt'è pur, Lidia, il mio* (No. 8) to be one example, rather than three separate ones.

contrapuntal textures in the madrigals distinguishes his collection from the later books of his teacher Luzzaschi, with their greater emphasis on homophony.[61]

An interesting precursor to *S'io miro in te* is Monteverdi's *Piagn'e sospira*, which concludes the more famous composer's 1603 *Quarto Libro*. *Piagn'e sospira* has six contrapuntal subjects that relate to the text in various ways. Whereas in *Piagn'e sospira* one subject at a time is introduced, Frescobaldi's piece is arranged much more like a keyboard ricercar, with each of the first four subjects (and the lines of text associated with them) introduced in the first three measures. Significantly, the ricercar-like layout of the Frescobaldi concretely relates to the rhetorical structure of the poem.

While Monteverdi concludes *Piagn'e sospira* with a homophonic section, *S'io miro in te* remains contrapuntal and consistently uses at least one of the four subjects throughout. One important similarity between the two pieces is the simultaneous declamation of different lines of text. Whereas Monteverdi builds up to the simultaneous combination of four out of six contrapuntal subjects and the attendant textual cacophony that results, in the Frescobaldi madrigal different lines of the poem are declaimed simultaneously from the start. **Example 2.1** shows a passage in the Monteverdi in which four out of six subjects are active.

[61] Strainchamps, Edmond, "Luzzaschi, Luzzascho," *Grove Music Online,* ed. Deane Root, revised July 1, 2014, http://oxfordmusiconline.com.



Example 2.1. Monteverdi, *Piagn'e sospira,* Quarto libro de madrigali (1603), mm. 41-47.[62]

Monteverdi's madrigal and Frescobaldi's madrigal also differ strongly in musical character. The four subjects of Frescobaldi's madrigal are distinctly *stile antico* in character, as opposed to say the *stile concitato* of subject 4 (*e de la sua*) in Monteverdi's piece (see **Example 2.1**). While Monteverdi's madrigal is renowned for its chromaticism, Frescobaldi's is distinctly conservative both in terms of chromaticism and in terms of mode. *S'io miro in te* is a D-mode piece with a flat signature.[63]

[62] Edition edited by Peter Rottländer, accessed July 29, 2019, http://www2.cpdl.org/wiki/index.php/Piagn%27_e_sospira_(Claudio_Monteverdi)

[63] In terms of the tonal implications of particular subjects within a mode, it is interesting to compare *S'io miro in te* with *Fantasia Seconda,* analyzed in Chapter 3, which although also a mode 2 piece, emphasizes g-minor much more than the madrigal.

2.2. The Text and The Four Principal Subjects

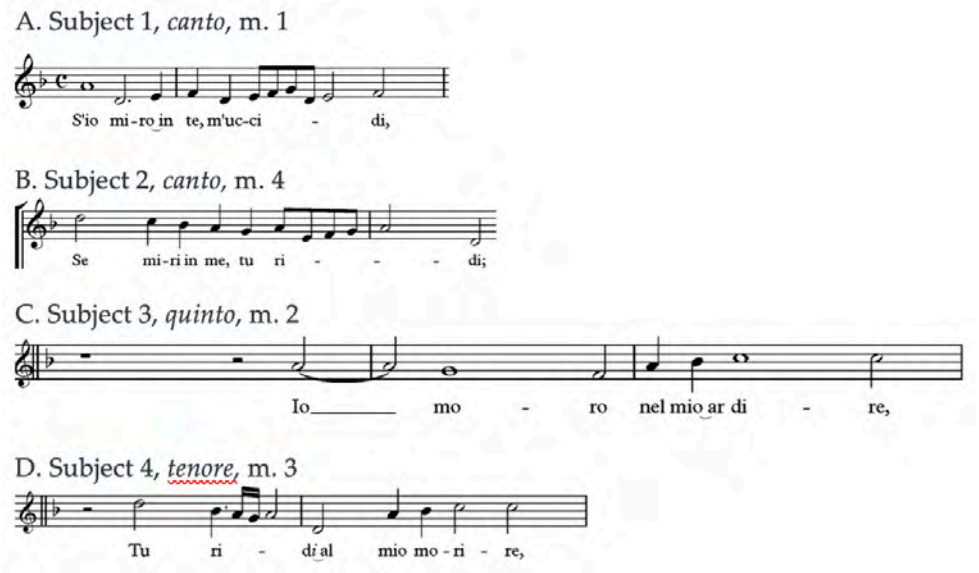
In *S'io miro in te*, each of the first four lines of the poem is associated with a particular subject that reflects the antitheses expressed in the rhyming couplets. The narrator dies; the object of his desire laughs. The first four lines are inextricably linked in the music by simultaneous declamation and related motivic material, just as different kinds of textual repetition and juxtapositions characterize the first quatrain of the poem. The most immediately audible feature of the first quatrain are the alliterative repetitions of words that begin with m: (*miro*/*miri*/*moro*/*mio morire*). The perspective of narrator and the object of his affection is constantly juxtaposed and the personal pronouns shift according to the perspective. *Io*/*te*/*m(e)* in line 1 contrasts with *se*/*me*/*tu* in line 2. The narrator's actions in lines 1 and 3 (*m'uccidi* and *moro*) contrast with the reaction of the object, who simply laughs. The repetitions of *ridi* (to laugh) in lines 2 and 4 are made to relate in the music.

1 S'io miro in te, m'uccidi,	If I look at you, you kill me,
2 Se miri in me tu ridi,	If you look at me, you laugh,
3 Io moro nel mio ardire,	I die by daring,
4 Tu ridi al mio morire,	You laugh at my dying.
5 A te da il riso gioia,	Laughter makes you happy,
6 La morte a me da noia	Death gives me *ennui*.
7 Pur bramo esser mirando e osando ucciso,	Yet I yearn to be killed as I look and dare
8 Per non turbar di bella donna il riso.	So as to not spoil a beautiful woman's laughter.

-Cesare Rinaldi[64]

[64] Literal translation by Massimo Ossi. Personal correspondence with the translator, July 18, 2019.

The four primary subjects are shown in **Example 2.2.**[65] Subjects are arranged into close musically-related pairs. Subjects 1 and 2 are musically paired, as well as Subjects 2 and 3 and Subjects 3 and 4.



Example 2.2. The four subjects of *S'io miro in te*

After leaping down the fifth from A to D, the first subject ascends from D-F, encompassing a turn figure that could come straight out of a keyboard piece. Instead of leaping down a fifth, the second subject fills in a descending fifth by step (from D-G in **Example 2.2**) before ascending in eighth-note figuration somewhat reminiscent of the first subject.

Antitheses are shown as melodic inversions: the ascending third at *miro in te* (your gaze) in Subject 1 is answered by the descending third at *miri in me* (my gaze) in Subject 2. The four eighth-note groups with the ascending third E-F-G that set the verbs *m'uccidi* (die) and *ridi*

[65] The five voice parts of the madrigal are referred to with the original Italian terms throughout this chapter: from highest to lowest *canto, quinto, alto, tenore, basso*.

(laugh) in Subjects 1 and 2 relate the contrasting reactions of the speaker and his beloved to each other's gaze.

There is an important difference in the musical rhetoric of the first two subjects that relates to the text. Subject 1 ascends immediately after the initial descending fifth leap. When the narrator is looking at the beautiful woman (*miro in te*) the line ascends. Subject 2, on the other hand, describes the woman's nonchalant, haughty attitude to the narrator's affections. The stepwise descent has none of the possibilities expressed in Subject 1. In Subject 1, the initial leap down the fifth followed by a stepwise ascent opens up the tonal space. Any number of possible melodic moves could continue the phrase. The descending even note values of Subject 2 do not create the same possibilities.

Subject 2 and 3 both descend by step and are related rhetorically. Subject 2 descends in a hurry, depicting how the object of the narrator's desire is looking down at him, laughing. The longer, displaced semibreves of Subject 3 descend much more slowly, depicting the lovesick narrator's anguish or perhaps the resignation of death. Frescobaldi chooses to make juxtaposing the differences in speeds of the stepwise descents in Subjects 2 and 3 in close proximity an important part of the madrigal's rhetoric.

The rhythmic simplicity of Subject 3 contrasts with the dotted-rhythm onomatopoetic cackle of Subject 4's Caccinian *anticipation*. Subjects 3 and 4 are instead related by their tails (the final four notes), which are nearly identical. In the subject versions in **Example 2.2**, the only difference is the length of the penultimate note. The nearly identical subject endings relate *mio ardire* (my daring) with *mio morire* (my dying). The music, just like the poem, explicitly links the

narrator's passion with his death. The close proximity and imitation of the identical endings of Subjects 3 and 4 add to the rhetorical richness of the opening section.

2.3. Formal Design and Rhetoric

The delineation of the text and the association of each line with a particular subject is straightforward and results in a clear, logical overall formal structure. **Table 2.1** identifies the three primary sections of the madrigal. Although identifying the sections as A, B, and A_1 is arguably anachronistic, it reflects the musical layout of the piece as described below.

The A section introduces the four subjects and sets the first four lines of text. The B section consists of lines 5 and 6 of the poem to Subject 2 and Subject 3 respectively. The A_1 section (lines 7 and 8) marks a return to the combination of multiple subjects and culminates in the return of all four subjects in the setting of the final line.

Section	**Associated text**	**Subjects**
A, mm. 1-19	S'io miro in te, m'uccidi Se miri in me tu ridi, Io moro nel mio ardire, Tu ridi al mio morire,	1, 2, 3,4
B, mm. 19-26	A te dà il riso gioia, La morte a me dà noia,	2 3
A_1, mm. 27-41	Pur bramo esser mirando e osando ucciso Per non turbar di bella donna il riso	1 and 4 1, 2, 3,4

Table 2.1. Text and formal design in *S'io miro in te.*

Another characteristic of the piece that emphasizes the closely connected ideas of the text is the scarcity of cadences. The only cadences in the piece occur at the end of the A section and the end of the piece.

Motivic Succession

Although the alignment of the overall form is quite clear, a more localized level of motivic succession adds another layer to the formal design of the A and A_1 sections. As the schematic in **Figure 2.1** shows, it is only in mm. 1-9 that all four subjects are active. Beginning with the bass entry of Subject 2 in m. 6 (labeled *S2* in **Figure 2.1**), a process begins whereby Subjects 2, 3, and 4 are highlighted in turn. The entries of subject 2 in mm. 6-10 occur in conjunction with the other three subjects. Subject 3 comes to dominate the texture more, occurring simultaneously with only Subject 2 in the *Quinto* in mm. 10-11 and Subject 4 in the bass in m. 12. By the end of Section 1, Subject 4 appears without any of the other subjects and dominates the texture completely. In other words, Section 1 becomes less and less dense in terms of the number of simultaneously active motives. The focus on a single motive becomes more and more pronounced as Subjects 2, 3, and 4, are worked through in mm. 6-18.

This ingenious design allows for Frescobaldi both to introduce and combine all four lines of text and the four subjects at the beginning of the section while still giving a sense that the listener is progressing through the poem as line/subject 3 and 4 take over.

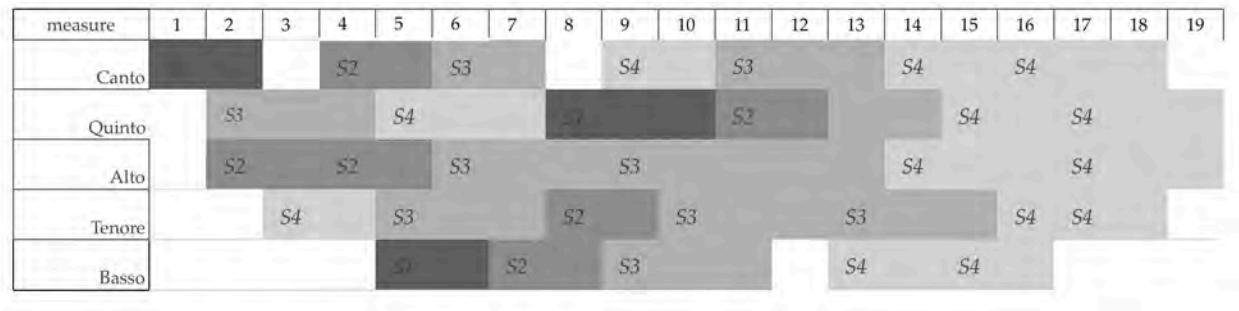


Figure 2.1. Schematic showing the use of Subjects 1-4 in mm. 1-19. Subject 1 is labeled *S1* and is darkest, Subject 2 is *S2* and so forth.

The schematic of mm. 20-41 (**Figure 2.2)** shows how the single subjects *S2* and *S3* in the B section give way to a passage in which subjects 1 and 4 are used together (in conjunction with the beginning of line 7). In the setting of line 8, all four subjects are used.

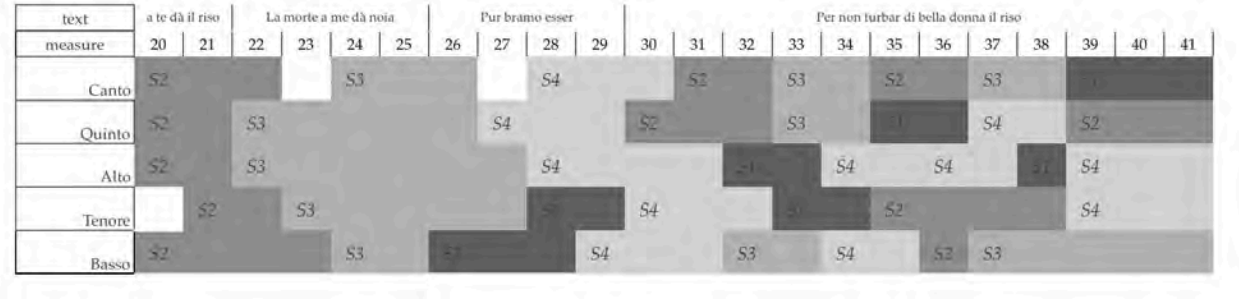


Figure 2.2. Schematic of Sections B and A_1, mm. 20-41.

Subject Cycle Organization and Musical Rhetoric in the A Section

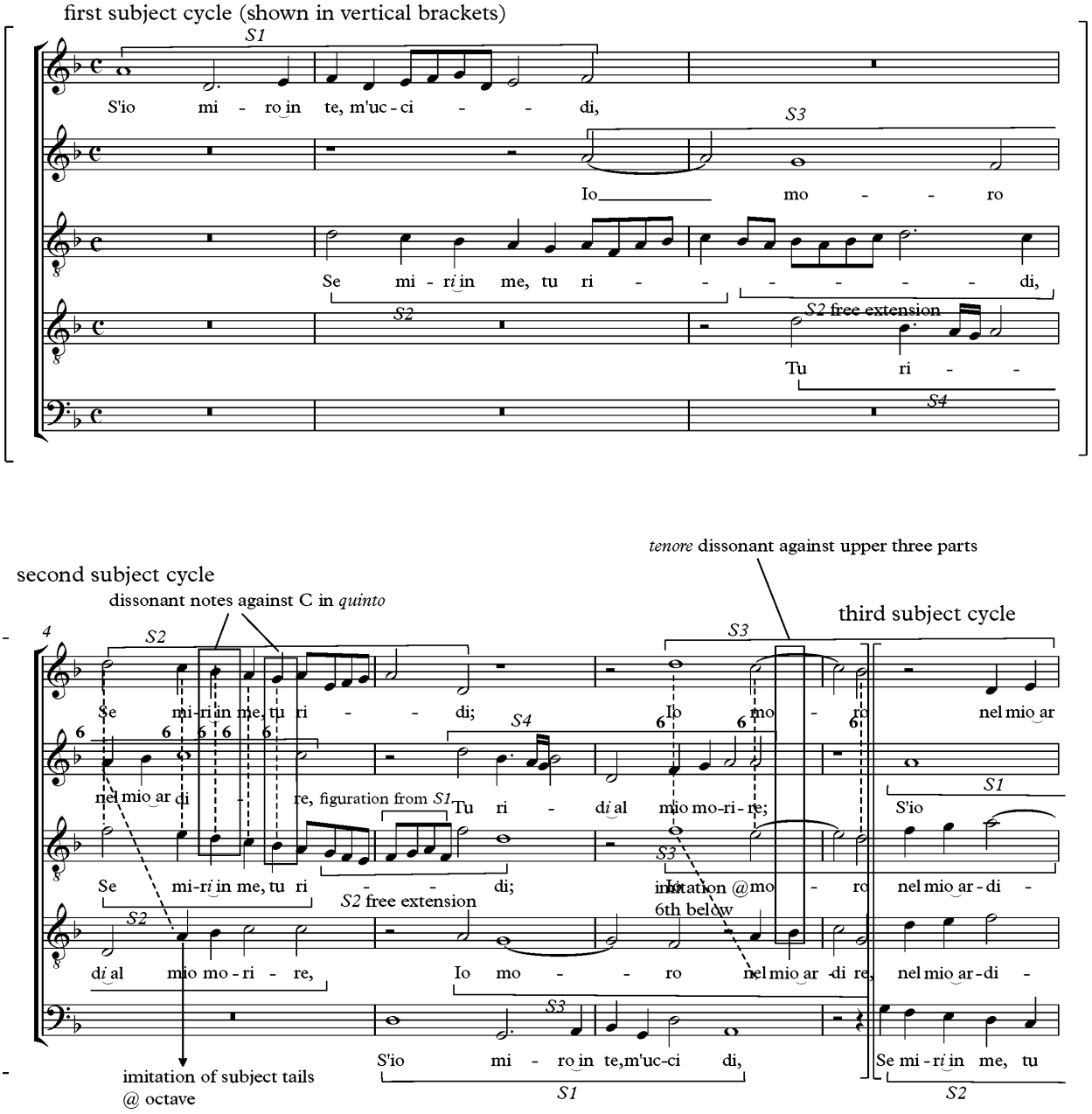
At the beginning of the A section, nearly all the musical material belongs to one of the subjects. The section as a whole is characterized by its tight motivic organization. The extensions of Subject 2 in m. 3 and mm. 4-5 (*tenore*) (see **Example 2.3**) are the only "free"

counterpoint in the A section (meaning material is not part of one of the subjects).[66] The music before Subject 3 begins to take over in m. 11 can be divided into three subsections or subject cycles, defined as a timespan in which all four subjects appear at least once: 1. mm. 1-3, 2. mm. 4-6, 3. mm. 7-10.

The initial statements of the opening subjects are laid out so that the tail of Subject 3 (*nel mio ardire*) in the *quinto*, m. 4, b. 1 is imitated at the octave below by the tail of Subject 4 *(mio morire*). The extracted tail of Subject 3 with the text *nel mio ardire* appears like a countersubject beginning in the third subject cycle. Apart from the extensions of Subject 2 discussed above, it is the only musical material in the entire first section that is not a complete subject or subject head.

The first subject cycle occurs as the four subjects are first presented individually in mm. 1-3 (**Example 2.3**). The beginning of the second subject cycle occurs with the entrance of Subject 2 in parallel descending sixths in *canto* and *tenore* in m. 4. This entrance of Subject 2 marks the first time that a subject is declaimed simultaneously in two parts. The entry of Subject 2 in parallel sixths is followed by the entry of Subject 3 beginning with the same notes (D and F) with descending parallel sixths in the same voice parts (m. 6, b. 2-m. 7, b. 2). In Subject 3, the note values are much longer than Subject 2, reflecting its text (previously discussed). The close proximity of these two parallel-interval stepwise descents in the same voice parts creates a connection between these subjects/lines of the poem that continues to be significant in the course of the piece.

[66] The eighth-note figuration in the extension of *S2* in the *tenore* in m. 5, b. 1 has the same shape (step up two notes, leap down) as the eighth-note figuration in *S1* (see **Example 2.3**).



Example 2.3. Mm. 1-7 showing the first two subject cycles and the beginning of the third.

Between the entries of Subject 2 and Subject 3 in parallel sixths, subjects 3 and 4 begin together in the *quinto* and *tenore* (m. 5, b. 2). The textual result is that the contrasting actions of narrator and the person he desires are juxtaposed through simultaneity: *Tu ridi* (you laugh) and

Io moro (I die) are declaimed simultaneously. Adding to the dramatic power of this moment is the bass leap down a fifth to g (m. 5, b. 3) as part of its declamation of Subject 1. The g-minor chord in m. 5, b. 3 is the lowest complete root position triad and notably wide in range.

The descending parallel sixths of Subject 3 in *canto* and *tenore* (m. 4) are further highlighted by the beautiful dissonant passing tones that occur because of the held Cs in the *quinto* (m. 4, b. 2-m. 4, b. 4). The Cs are like an inverted pedal point. Throughout the first section of the piece, the placement of faster moving subjects and subject fragments against slower moving subject heads results in expressive dissonant passing tones. Additional examples include the B-flat in the *tenore* against the a-minor chord in the upper parts in m. 6, b. 4.5, the C and E in the *basso* and *canto* against the F and A in the other three voices in m. 7, b. 4, and the G and E in *basso* and *quinto* in m. 10, b. 4.5 against the D and A in *canto* and *tenore* **(Example 2.4)**.

The other noticeable feature of the opening measures is the care taken with the part distribution of the subjects. **Table 2.2** compares the part distribution of the subjects in the first, second, and third subject cycles.

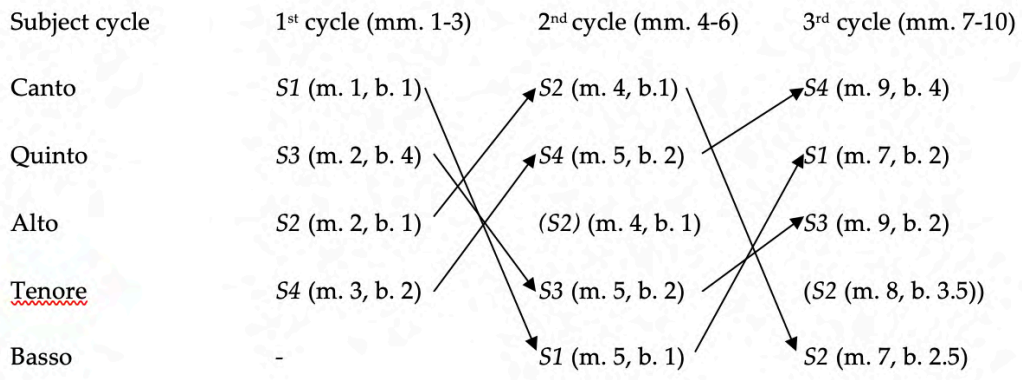


Table 2.2 Distribution of Subjects in mm. 1-10.

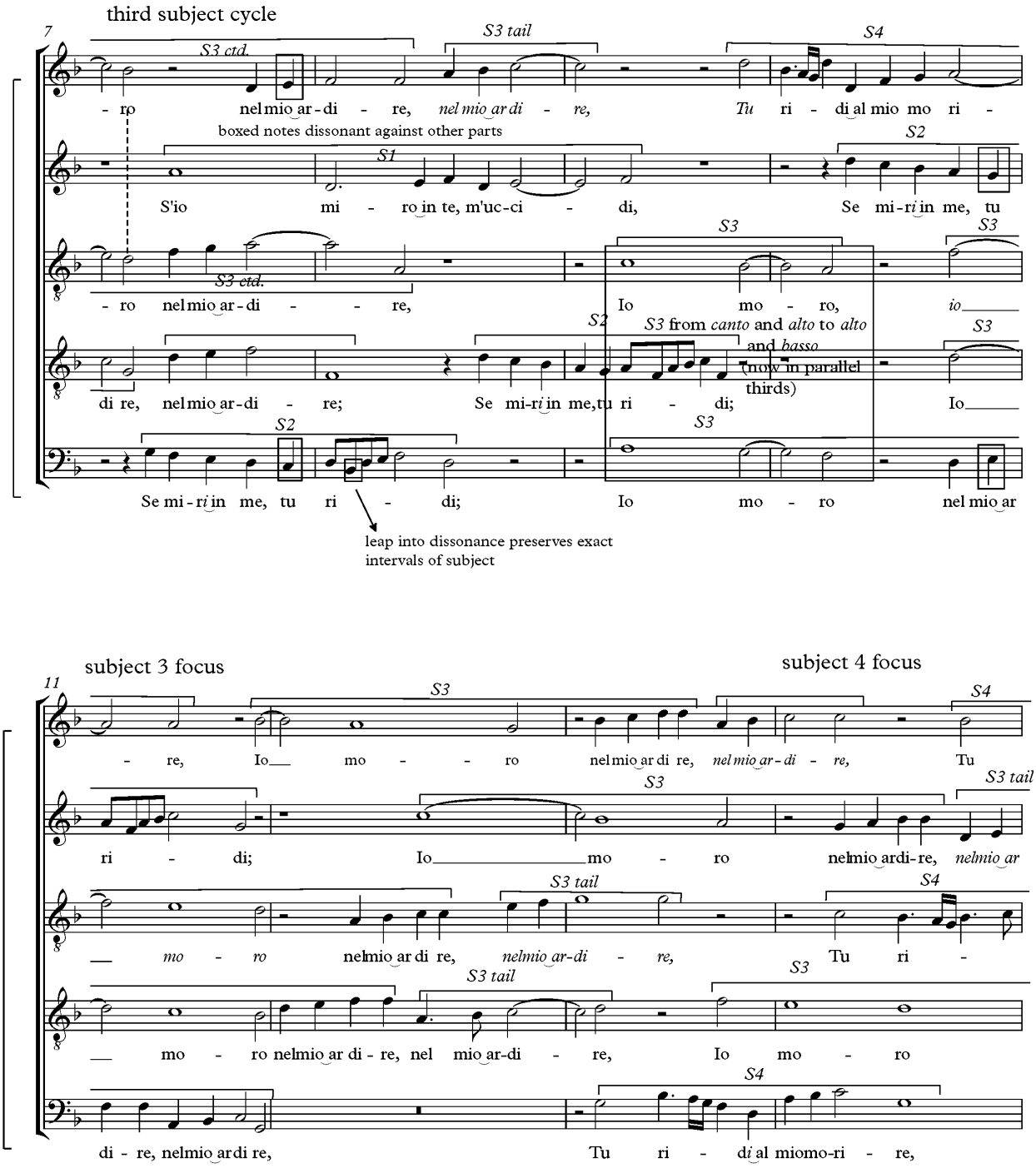
Between the first and second cycles, all of the subjects exchange voice parts with the exception of *S2,* which in addition to occurring in the soprano also stays in the tenor. *S1* moves to the *basso* from the *canto* and *S3* and *S4* exchange parts. The registral and part exchange of the subjects between the first and second cycles ensures that different kinds of listeners will notice all four subjects. *S4,* for example, moves from the bottom of the texture in the first cycle (*tenore,* m. 3, b. 2) to the become the highest sounding voice part when it first enters in the second cycle (*quinto,* m. 5, b. 2).

The imitation order of the *S3* and *S4* subject tails *nel mio ardire/mio morire* also exchanges. In m. 4 (*quinto*), *nel mio ardire* is imitated at the octave below by *mio morire.* In m. 6, b. 2, *mio morire* is first in the *quinto* and is imitated a sixth below by *nel mio ardire*. In mm. 7 and 8 (*tenore*, b. 3; *canto*, b. 4) *nel mio ardire* begins to be repeated without the subject head as a kind of countersubject and marks the beginning of the focus on the third subject, which begins to dominate the texture. When the tail of Subject 3 is repeated like a countersubject, it is annotated as *S3 tail* in **Example 2.4.**

In the third cycle, parts of the same process repeat. The subject located in the uppermost voice part (*S2* in the *canto*) in the second cycle moves down to the *basso*. The subject located in the *basso* in the second cycle (*S1*) moves up to the second-highest voice part, the *quinto*, in the third cycle, just as the lowest-sounding subject in the first cycle (*S4*) moves to the *quinto* in the second cycle.

Table 2.2 is not a perfect representation all of the distribution relationships. The entry of *S2* in the *tenore* in m. 8, b. 3.5 is in parentheses because it answers the entry of *S2* in the *basso* in m. 7, b. 2.5 (listed below it). The table also doesn't show how the "extra" entries of *S3* in *canto*

and *alto* in m. 6, b. 2 during the second cycle shift down to *alto* and *basso* in the third cycle (m. 9, b. 2). But the table does give a sense of the care taken by the composer to ensure symmetry and balance in the part placement of the four subjects.



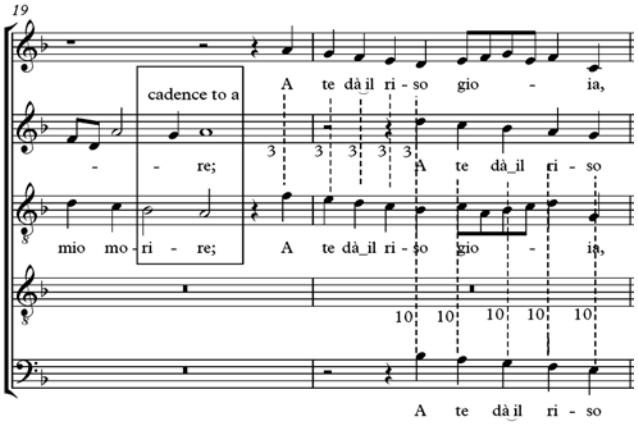
Example 2.4 Mm. 7-14, third subject cycle and subject 3 focus.

Although Frescobaldi generally has no qualms with altering intervals of subjects, in m. 8, b. 1, he chooses to preserve the typical leap down of a third at the beginning of *ridi* in subject 2 rather than altering the intervals to be consonant. The bass leaps down to a B-flat which is dissonant against the held A in the *alto* (boxed in **Example 2.4**).

Frescobaldi's concern with balance and symmetry in terms of the placement of subjects in voice parts continues even as the episodes focusing on subjects 3 and 4 begin. Subject 4 is located in the *canto* in m. 9, b. 4 (third cycle). Its next entrance is in the *basso* in m. 13. Although this entry "should" begin on D, for reasons of range this entry begins on G and then leaps up.

The B Section

While Section A sets the first four lines of the poem with all four subjects, the B section sets lines 5 and 6 of the poem with Subjects 2 and 3 respectively. It contrasts strongly with the A section and is set off by a clear two-voice cadence to A (**Example 2.5).**

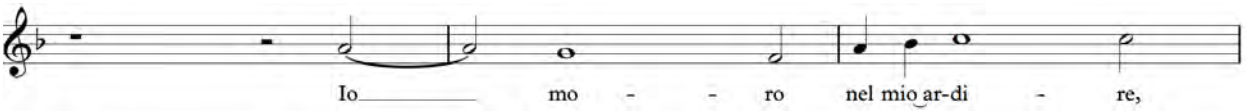


Example 2.5. Mm. 19-20 showing cadence to A before the B section and voice leading structure of parallel thirds and parallel tenths.

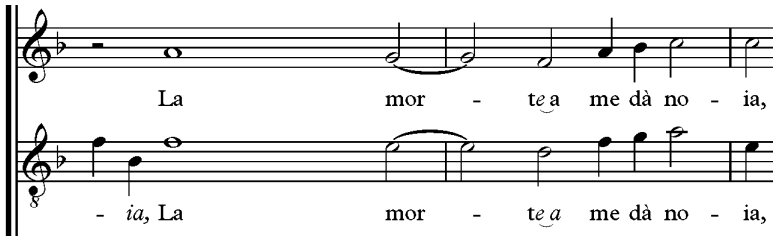
Whereas at the beginning of the A section, four subjects and lines of text are simultaneously active, the declamation of the text in the B section is much clearer since only one subject and one line of text is active at a time. Although not strictly homophonic, the imitation in the B section is much simpler than in the A section. **Example 2.5** is annotated with dashed lines showing the structural two-voice counterpoint of descending parallel thirds followed by descending parallel tenths at the beginning of the B section.

The choice of Subjects 2 and 3 for lines 5 and 6 of the poem means that the word *gioia* (happiness, joy) aligns with the sprightly *circulatio* figure at the end of the second subject (see **Example 2.5**) and that *La morte* at the beginning of line 6 is set to the same subject as *Io moro* at the beginning of line 3 (see **Example 2.6**).

A.



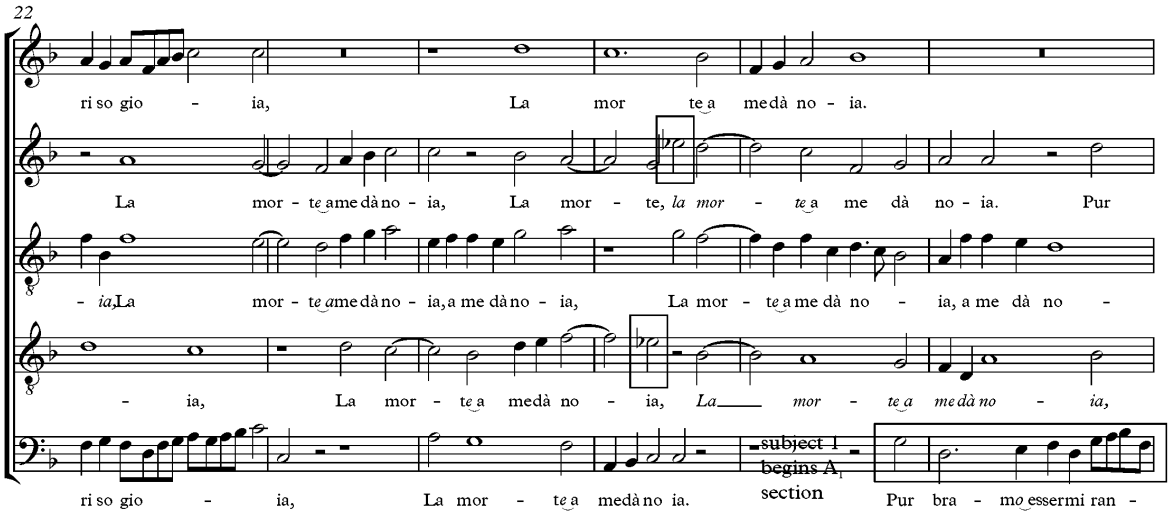
B.



Example 2.6. Comparison of Subject 3 in A. *quinto,* m. 2 (A section) and B. *quinto* and *alto* in m. 22-24.

The musical settings of Lines 5 and 6 are related through contrapuntal similarity, in the same way that the settings of lines 2 and 3 in the A section were related in the A section. The two-voice structural counterpoint undergirding Line 5 consists of parallel thirds and tenths in quarter-note motion (mm. 20-21, see **Example 2.5**). The setting of line 6 also begins with parallel thirds (m. 22, **Example 2.6**). In the setting of line 6, the note values are first semibreves and then a mixture of semibreves and minims, so while the voice leading is similar, the rate of motion in mm. 23-26 is much slower.

The other feature that distinguishes the musical setting of line 6 are the E-flats in m. 25, the only E-flats in the piece (**Example 2.7**). The leap in the *quinto* up a minor sixth to E-flat in the *quinto* in m. 25, b. 2-3 over the *canto* is particularly striking, yet can likely be explained as an example of *una nota super la*. The preceding E-flat (*tenore,* m. 25 , b. 2) on the other hand cannot be explained through typical *ficta* practice. The two E-flats give the words *noia* (ennui) and *morte* a bit of extra darkness.

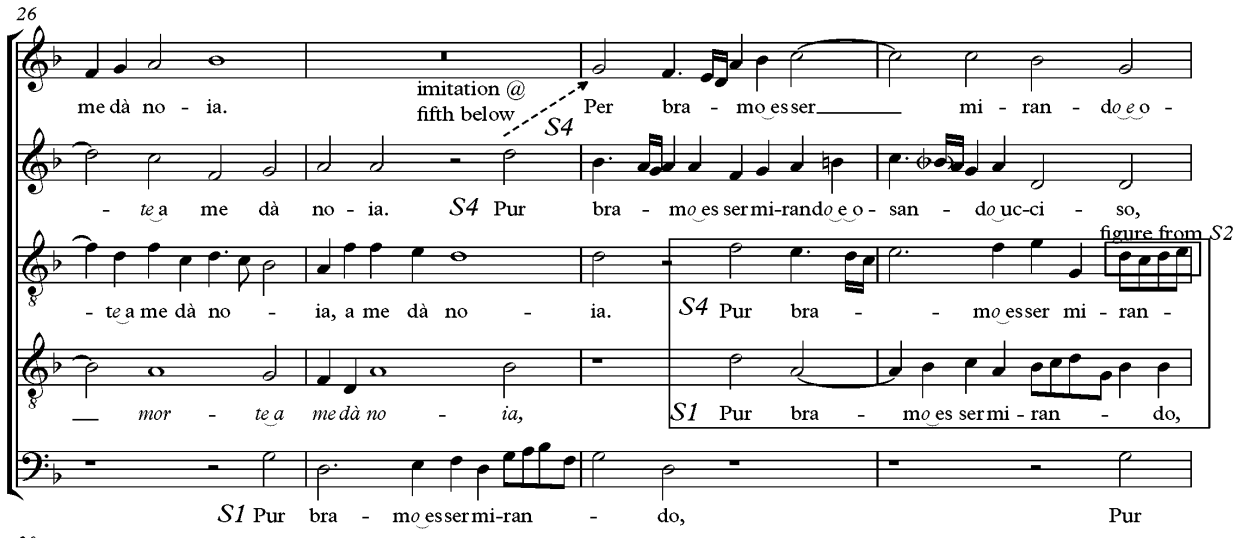


Example 2.7. The setting of Line 6 in mm. 22-27 with the only E-flats in the piece boxed in m. 25 and the entry of Subject 1 in the bass that leads off the A_1 section boxed in m. 26.

The A1 Section

The beginning of A1 is not set off by a cadence in the way that the beginning of B is, but the entry of the bass with a new line of text set to Subject 1 in m. 26 gives a strong sense of return (**Example 2.8)**. The seventh line of text, *Pur bramo esser mirando e osando ucciso*, is the first line of text that is set to two different subjects: Subjects 1 and 4. The use of Subjects 1 and 4 to set line 7 of the poem reflects Frescobaldi's interest in formal balance and completeness. Since Subjects 2 and 3 exclusively were used in the B section, it makes sense to then use the other two subjects exclusively in the music that follows.

Yet the return of Subject 1 at least is not only motivated by a desire for balance and completeness but also makes an important rhetorical connection to the first line of the poem. Both lines 1 and 7 use forms of the Italian verb *uccidere* meaning to kill or to slay. The return of Subject 1 makes the same connection already explicit in the text: you kill me (line 1)/I yearn to be killed (line 7).



Example 2.8. The beginning of the A1 section in mm. 26-29.

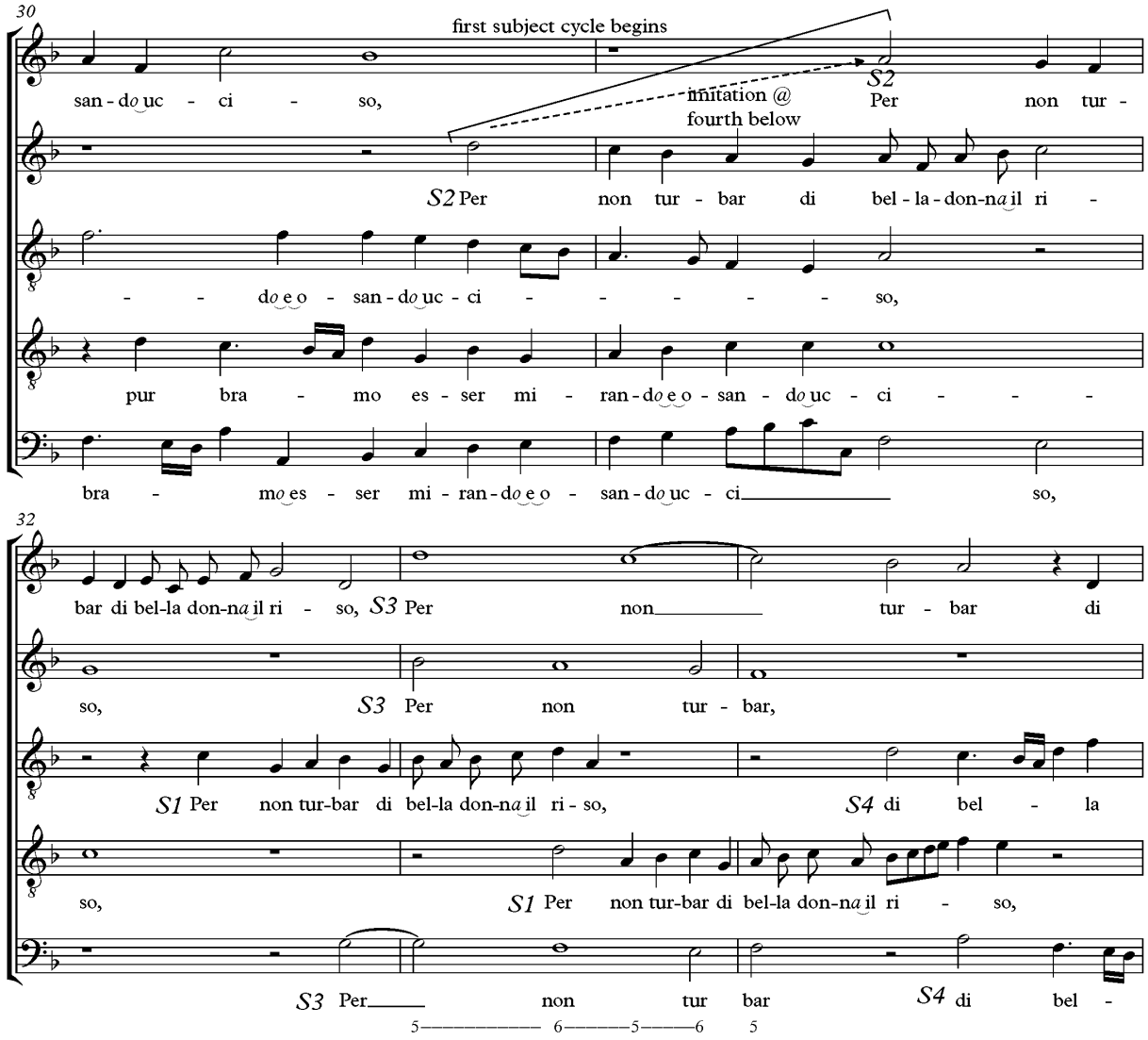
The entry of Subject 1 in m. 26 marks not only the return of the first subject, but also a return to the simultaneous use of two subjects and the attendant aural complexity that entails. This rhetorical shift is highlighted in mm. 28-29 as Subject 1 and 4 begin together for the first time in the piece in the *alto* and *tenore* (the lowest sounding voice here) (boxed in **Example 2.8**). A subtle motivic detail is the appearance of an eighth-note figure (D-C-D-E) usually associated with Subject 2 in the *alto* in m. 29, b. 4 (boxed in **Example 2.8**). This not only creates an echo with the eighth-notes of Subject 1 in the *tenore* in the previous beat (m. 29, b. 3) but also creates a connection with Subject 2, which enters in the next measure.

The final line of the poem is set to all four subjects just like the beginning of the piece, which has the effect of nicely rounding off the form. Just as in the beginning of the piece, the setting of line 8 is can be segmented into cycles through the four subjects. In mm. 30-41, two cycles through the four subjects and a final cycle through three subjects create an interesting small form that telescopes the procedure from the A section where Subjects 2, 3, and 4, are focused on in turn. These subject cycles are summarized in **Table 2.3.**

Measures	**Description**
30-34	*S2* introduces final line of text; cycle continues with *S1, S3, S4*
35-37	Denser texture and quicker cycle in the order *S1, S2, S4, S3*
38-41	*S1* fragments begin final cycle in the order *S1 fragments, S1 complete,* S2, S4

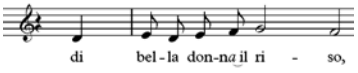
Table 2.3. Summary of Subject Cycles in mm. 30-41.

Subject 2 is the first subject to enter with the final line of text (m. 30, b. 4, *quinto*). In mm. 31-34, Subjects 1, 3, 4 enter in order, drawing attention to each in turn (**Example 2.9**). Although the first entry of the final line of text is elided with the end of line 7, the entrance of the new text is highlighted by its placement in the highest sounding voice, analogous to how the first entry of line 7 is highlighted by its placement in the lowest sounding voice.



Example 2.9. Mm. 30-34, First subject cycle in A1

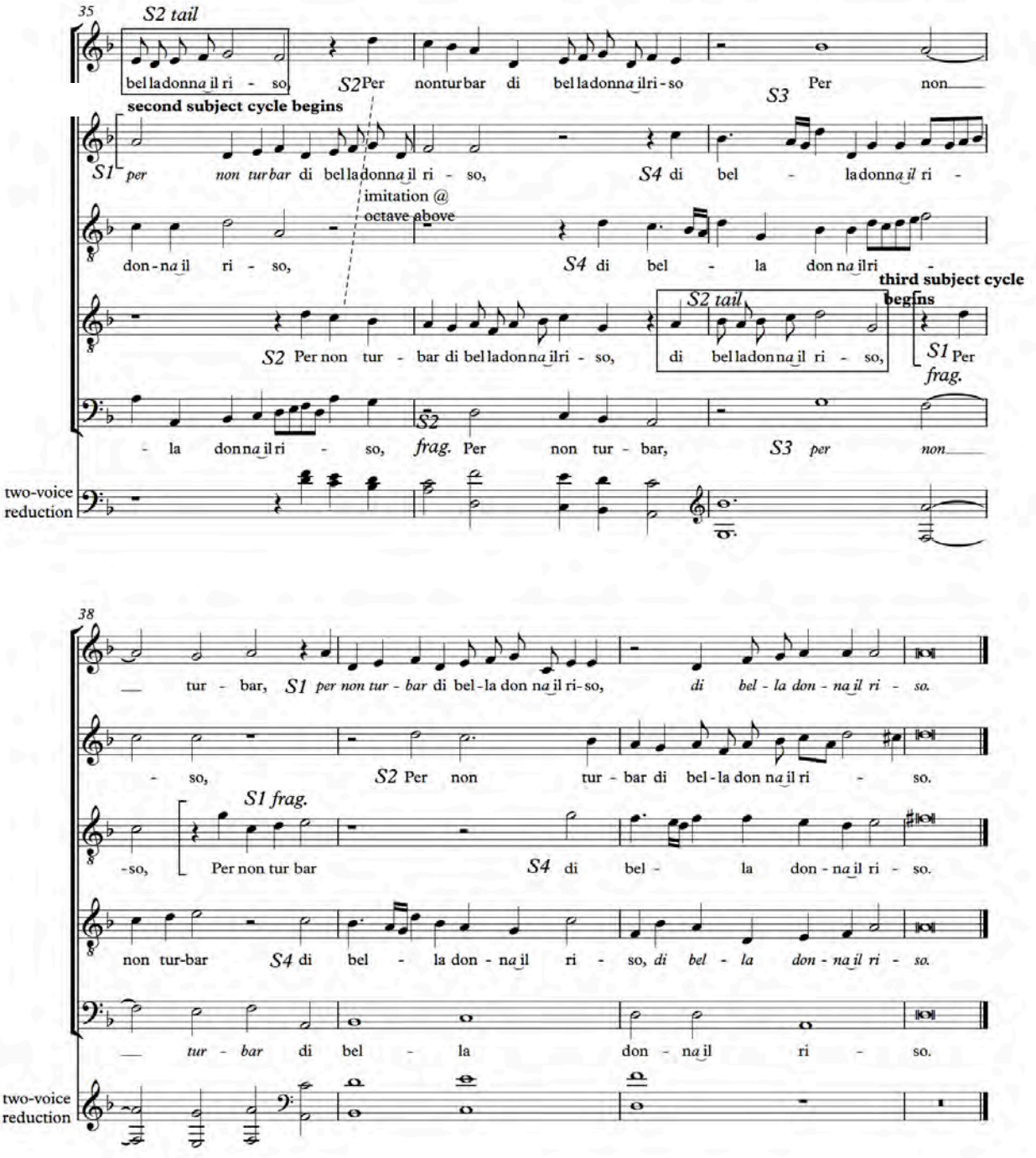
After the imitation of Subject 2 in the *canto* a fourth below (m. 31, b. 3), Subjects 1 and 3 enter in the *tenore* and *basso* respectively. Their entrances are highlighted by the transparency of the texture at this point since the declamation of line 7 is over. The structural two-voice counterpoint is provided by the 5-6 motion created by the two entries of Subject 3 in *canto* and *basso* (shown as figured bass in **Example 2.9**). Subject 4 is the last subject of the cycle to enter: first in the *quinto* on D in m. 34, b.2 and then imitated a fourth below in the *basso* in m. 34, b. 3. Beginning in m. 34, Subject 4 appears like a countersubject and sets only the last half of the final line, *di bella donna riso*

Beginning with the *quinto* entry of Subject 1 in m. 35, an even more telescoped trip through the four subjects occurs (the second subject cycle) **(Example 2.10)**, now in the order 1, 2, 4, 3. The compression of the cycle occurs because Subject 2 begins with quarter-notes instead of minims and is imitated at the time interval of a quarter-note instead of 3 minims as in mm. 30-31. The use of the tail of Subject 2 as a countersubject-like motive 

in two instances: *canto* mm. 34-35 and *tenore* mm. 36-37 adds to the motivic density of this passage.

The voice leading in the second subject cycle is straightforward, however. It is governed by the same descending stepwise parallel thirds and tenths as the B-section. The first set of parallel thirds spans tetrachord D-F to A-C. The same span is then repeated and extended with parallel tenths instead of parallel thirds in conjunction with the entry of the *S2* fragment in m. 36. In m. 35 and 36, the parallel thirds move in semiminims and minims in conjunction with Subject 2, but the rate of motion of the structural two-voice counterpoint slows down dramatically to semibreves and minims with the entrance of Subject 3 in soprano and bass in m.

37, b. 2. An analysis of the structural two-voice counterpoint in these measures is shown as the sixth stave in **Example 2.10.**



Example 2.10. Second and Third Subject Cycles and two-voice reduction, mm. 35-41.

This final entrance of Subject 3 (the subject with the longest note values) prepares for the final subject cycle, an onslaught of the other three subjects that leads to the final cadence (**Example 2.10**). Subjects 1 and 2 begin on exactly the same notes (A and D) in the final subject cycle as in the second cycle. The parts in which they occur are inverted so that in the final entry, *S1* is in the *canto* just like at the beginning of the piece (m. 38, b.4.5 *canto*). The note values of the final entry of *S2* (m. 39, b. 2, *quinto*) are longer than the previous entry in m. 36. The slower notes of *S2* in conjunction with the slower note values of Subject 3 (earlier, in m. 37), and the long-note ascending bass, prepare the final cadence.

S'io miro in te demonstrates that Frescobaldi's creative reconceiving of genre began early in his career. The piece thoroughly dismantles the boundary between the quintessentially vocal genre of the madrigal and the quintessentially instrumental genre of the ricercar/fantasy. *S'io miro in te* does not reflect then-current musical stylistic trends. The tonal language is decidedly old fashioned and the prevalence of imitation is atypical for late madrigals. It does, however, make an exceptional case that intricate, imitative, even intellectual counterpoint need not preclude poignant and expressive text setting.

The outer sections do not merely use all four subjects, but are organized to cycle through them in ways that ensure symmetry and balance in terms of which subject is used and where it is placed. The selection of Subjects 2 and 3 for the B section is rhetorically motivated, as is the return of Subject 1 in the A_1 section. In other words, the taut and concise formal structure is not just intellectually motivated as in a ricercar, but instead relates intimately to the text.

Chapter 3: Temporal Variation in Frescobaldi's *Fantasia Seconda sopra un soggietto solo*

The *Fantasie* of 1608 are Girolamo Frescobaldi's (1583-1643) first keyboard publication. The fantasias are essentially variation ricercars. Sections are clearly demarcated by cadences and characteristic rhythmic profiles. Frescobaldi explores different variation strategies in each of the fantasies. The monothematic *Fantasia Seconda* is a study in rhythmic and metrical variation. Whereas other fantasies emphasize motivic variation or the combination of multiple subjects and countersubjects, in *Fantasia Seconda,* several rhythmic and metrical variation tactics are at work that create a pathway through the piece for listeners and performers.

I consider three distinct types of rhythmic variation in the piece:

a. a gradual increase in rhythmic activity (increasingly shorter note values)

b. increasing syncopation at various durational levels

c. the introduction of contra-metrical three-beat rhythmic groups

My analysis concentrates especially on a passage at the end of the first section of the piece (mm. 13-23) in which all of these types of rhythmic variation are at play. I also propose a possible performance interpretation of this rhythmically and metrically complex passage. My approach to this piece will involve a variety of analytical techniques as appropriate to the passage at hand, including John Roeder's method of pulse-stream analysis.

The three rhythmic variation types sometimes occur separately, but more often overlap in interesting ways. Listening in this way helps to explain a highly unusual passage in which duple and triple mensural signatures are notated simultaneously in different voice parts (mm. 60-65). This passage can be understood not merely as an anomalous surface feature, but rather as the logical culmination of the variation process that began earlier in the piece with the introduction of three-beat rhythmic groups in opposition to the duple meter (c).

3.1. Background

Both Frescobaldi's choice of the term *Fantasie* for the works in his first keyboard publication as well as his use of two different mensural signatures simultaneously in *Fantasia Seconda* were ways for the composer to contextualize his own music and important indicators of his aesthetic sensibilities.

The genre designation *Fantasie* is unusual in Italy for a collection of imitative keyboard works. The more usual designation in Italy for this kind of piece was ricercar, while the term fantasia or fantasy was frequently used in England and the low countries.[67] One important exception is a collection by Willaert entitled *Fantasie Recercari contrapunti a tre voci* (Venice, 1551) that Frescobaldi was known to possess.[68] Willaert, like Frescobaldi, was a composer who strongly identified with Ferrara even after his professional career took him elsewhere.[69] Frescobaldi's choice of title *Fantasie* therefore may have been a subtle allusion to the musical tradition of his native town of Ferrara, a place he was demonstrably proud of and alluded to in important compositions.[70]

The simultaneous notation of multiple mensural signs in mm. 60-65 may also be an allusion to Ferrarese musical tradition. Simultaneously notated mensural signs do not to my

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[67] In compositions by Sweelinck, Cornet, Bull, Byrd, Tomkins, and others.
[68] Frederick Hammond, "The Art of Counterpoint: The Fantasie of 1608 and the Recercari et Canzoni of 1615," Girolamo Frescobaldi: An Extended Bibliography, accessed March 29, 2019, http://girolamofrescobaldi.com/12-the-art-of-counterpoint-the-fantasie-of-1608-and-the-recercari-et-canzoni-of-1615/.
[69] Jessie Ann Owens, Michael Fromson, Lewis Lockwood, and Giulio Ongaro, "Willaert, Adrian," *Grove Music Online,* ed. Deane Root, revised July 1, 2014, http://oxfordmusiconline.com.
[70] Patrick Macey, "Frescobaldi's Musical Tributes to Ferrara," in *The Organist as Scholar: Essays in Memory of Russell Saunders*, ed. K.J. Snyder (Stuyvesant, NY: Pendragon Press, 1994), 197–231.

knowledge figure in any other piece of early 17th century keyboard music but do occur famously in the two *L'Homme Armé* masses of Josquin, another composer with a connection to Ferrara.[71]

By 1608, the ricercar was a well-established genre. The most ambitious and complex Italian keyboard works of the time were ricercars, a genre which flourished not only among composers associated with Ferrara but also in Venice (Merulo, Andrea Gabrieli) and Naples (Macque, Trabaci, Mayone). Anthony Newcomb has documented the close relationship of the ricercars found in the anonymous Bourdenay codex to Frescobaldi's Fantasies.[72] Newcomb believes that the likeliest composer of the Bourdenay codex ricercars is Jacques Brumel, an organist associated with the Ferraran court who may have taught Frescobaldi's teacher Luzzaschi.[73] Frescobaldi's teacher Luzzaschi also composed three volumes of ricercars, two of which remain lost.

Like earlier ricercars, Frescobaldi's *Fantasie* are imitative pieces that emphasize contrapuntal ingenuity. Rhythmically and melodically varied subject(s) and countersubjects are composed in invertible counterpoint and varied through augmentation and diminution. As in earlier ricercar collections, the *Fantasie* are arranged in modally ascending order. The first two fantasies correspond to the mode 1/2 authentic/plagal pair transposed to g; the third fantasy is a

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[71] The two Josquin *L'Homme Armé* masses (*Missa L'Homme Armé sexti toni* and *Missa L'Homme Armé super voces musicales*) including coinciding multiple mensurations. Josquin worked in Ferrara in 1503-1504, see Patrick Macey et. al. "Josquin des Prez" in *Grove Music Online,* ed. Deane Root, revised February 23, 2011, http://oxfordmusiconline.com.

[72] Anthony Newcomb, "The Anonymous Ricercars of the Bourdenay Codex," in *Frescobaldi Studies*, ed. Alexander Silbiger (Durham, NC: Duke University Press, 1987), 97-123.

[73] Anthony Newcomb, "The Anonymous Ricercars of the Bourdenay Codex," in *Frescobaldi Studies*, ed. Alexander Silbiger (Durham, NC: Duke University Press, 1987), 115.

mode 3 piece. *Fantasia Seconda* is a fairly strict mode 2 piece: the ranges of the parts correspond to authentic/plagal pairs as in a vocal composition.

There is an additional level of organization, however, found in the *Fantasie*, in that the number of subjects increases every three pieces. The first three pieces are monothematic and the next three have two subjects. The progression culminates in three *Fantasie* with four subjects, pieces 9-12. An additional distinguishing feature of the *Fantasie* as compared to the ricercars of Andrea Gabrieli for example, is the clear demarcation of sections defined by cadences and characteristic rhythmic profiles. Overall, Frescobaldi's aim in the collection is pursuing numerous different variation strategies in order to wring as much music as possible from one or more subject(s) and motives derived from them while mostly staying within the established confines of the ricercar genre.

3.2. Overview of *Fantasia Seconda*

Fantasia Seconda has attracted some analytical attention previously. Frescobaldi's biographer Frederick Hammond comments that "Frescobaldi's techniques of thematic transformation and rhythmic variation are strikingly represented" in Fantasia II.[74] For Hammond, the piece is a *tour de force* in terms of the highly imaginative treatment of a single subject. Hammond gives a brief formal overview of the piece and Gene Trantham, building on

[74] Frederick Hammond, "The Art of Counterpoint: The Fantasie of 1608 and the Recercari et Canzoni of 1615," Girolamo Frescobaldi: An Extended Biography, accessed March 29, 2019, http://girolamofrescobaldi.com/12-the-art-of-counterpoint-the-fantasie-of-1608-and-the-recercari-et-canzoni-of-1615/.

the work of Roland Jackson and John Harper, explores *inganni* in it.[75] My analysis is the first to focus on rhythmic and metric variation strategies.

Frescobaldi's emphasis on temporal variation is reflected in the number of mensural signature changes in the piece. In *Fantasia Seconda,* there are four changes in mensural signature, whereas in the other fantasies the greatest number of mensural signature changes is two**.** In this way, *Fantasia Seconda* anticipates Frescobaldi's 1624 collection of *Capricii,* which are also variation ricercars but have shorter and more numerous sections with contrasting rhythmic characters and a greater emphasis on motivic variation than the earlier *Fantasie* and *Ricercari* (1615). **Table 3.1** gives an overview of each section's particular rhythmic and metric character.

I argue that in conjunction with a gradual increase in rhythmic activity and increasing syncopation at various durational levels, the introduction of contra-metrical three-beat rhythmic groups becomes integral to how the succession of rhythmic variations proceeds in the piece, and that tracking these three-beat groups can help performers and listeners make new connections between the piece's various sections.

Each of the three rhythmic variation types (shorter notes, increasing syncopation, three-beat groups) appears already in the opening section of the piece (mm. 1-23), which is the lengthiest section and serves not only as the "exposition" of the subject, but also of each of the rhythmic variation techniques.

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[75] Gene S. Trantham, "An Analytical Approach to Seventeenth-Century Music: Exploring *inganni* in *Fantasia seconda* (1608) by Girolamo Frescobaldi," *College Music Symposium* 33-34 (1993-94): 70-92. See also John Harper, "Frescobaldi's Early 'Inganni' and Their Background," *Proceedings of the Royal Musical Association* 105 (1978-1979): 1-12 and Roland Jackson, "On Frescobaldi's Chromaticism and Its Background," *The Musical Quarterly* 57, 2 (1971): 255-269.

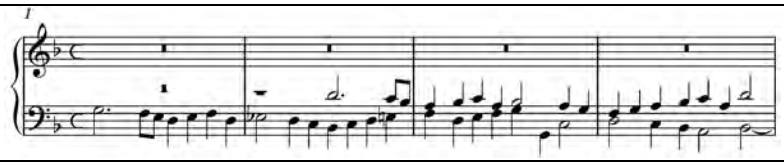
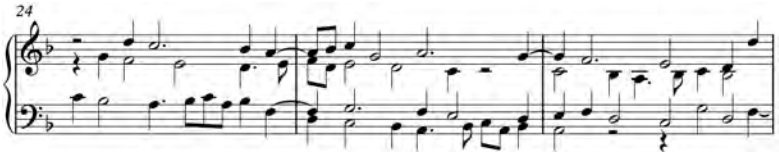
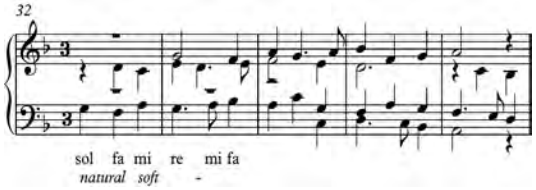
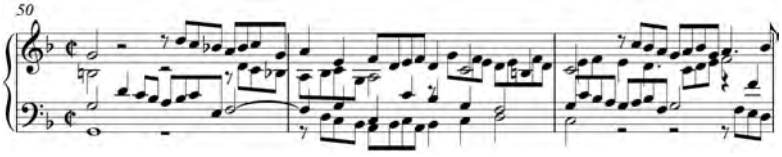
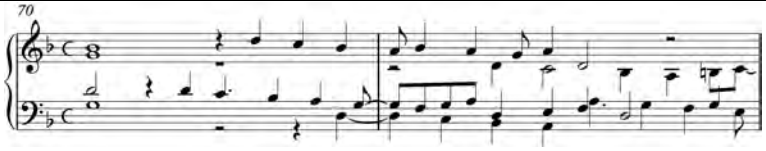
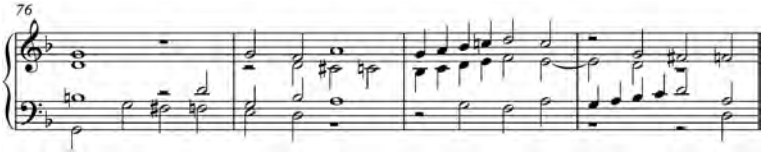
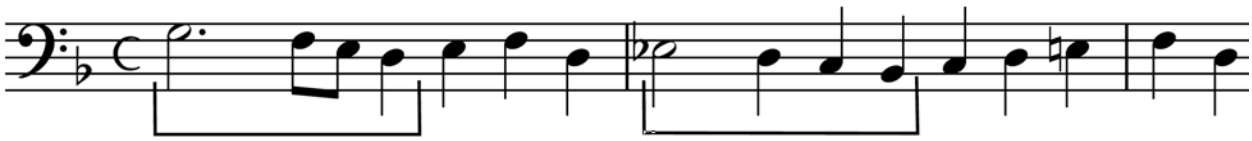
Section	Cadences	Opening	Mensural characteristics
1. mm. 1-23	m. 23		**c**
2. mm. 24-31	m. 32		**c** Hemiolic (see Example 8)
3. mm. 32-49	m. 50		**3** Subject altered through *inganni*
4. mm. 50-69	m. 70		**¢** then **3** (staggered) Subject in diminution
5. mm. 70-76	m. 76		**c** Most syncopation
6. mm. 77-92	m. 92		**c** Descending tetrachord filled in chromatically

Table 3.1 *Fantasia Seconda,* sectional outline.

3.3. Section 1, mm. 1-23

Rhythmic variation processes begin with durational alterations of presentations of the subject and subject fragments. The single subject of the fantasia is lengthy, consisting of two full

measures and the first two notes of m. 3 (**Example 3.1**).[76] Part of the subject's rhetorical power comes from the slightly jarring effect of hearing E-flat on the downbeat of measure 2 after the E-naturals in measure 1. The E-flat in measure 2 is necessary according to the rules of *musica ficta* to prevent a melodic tritone between the E-flat and the B-flat in beat 3. Frescobaldi chooses, however, to write a subject with two descending-step tetrachords, G-D and E-flat-B-flat, the second of which demands the alteration to E-flat in this mode. In subsequent sections this E-flat heightens the drama in the context of textures which are often already highly activated rhythmically. Already in m. 6 b. 1, the E-flat of the alto subject is expressively emphasized by the downbeat dissonance of the 7-6 suspension between bass and tenor below it. This is the first suspension in the piece.

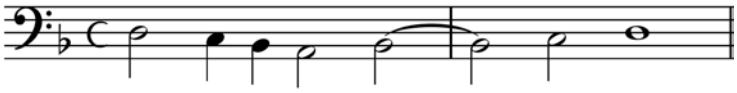


Example 3.1. The complete subject of *Fantasia II* with the two descending tetrachords bracketed as initially presented in mm. 1-2

The descending tetrachord becomes increasingly important, eventually saturating the texture, but both descending tetrachords and ascending fifths feature prominently in the accompaniment material already at the opening of the piece, helping to relate it to the subject. In mm. 4-5, for example, the bass descends and then ascends the D-A tetrachord (**Example 3.2**).

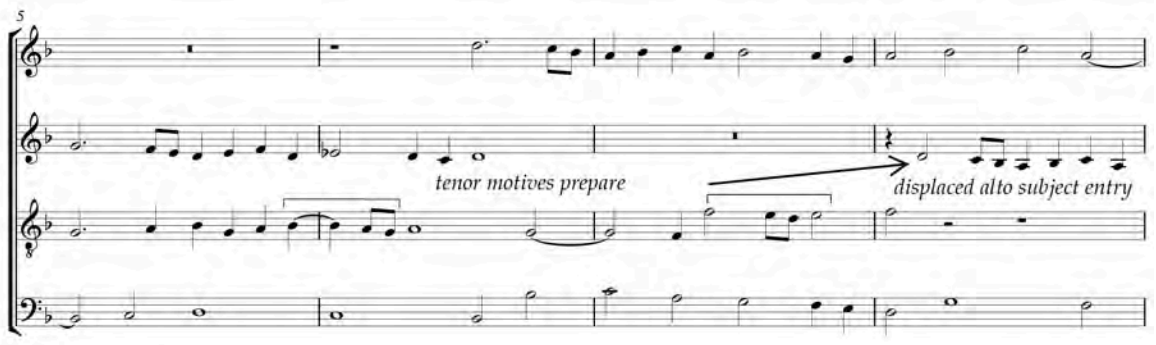
[76] We can determine where the subject ends by examining how much of it is imitated in the answer, see Table 1, section 1.

The initial descent preserves the dactylic rhythm of the opening subject (long and two shorts). A tetrachord descent in the bass with the same rhythms also occurs in m. 7, beat 3.



Example 3.2. Bass in mm. 4-5 showing descending followed by ascending tetrachord D-A

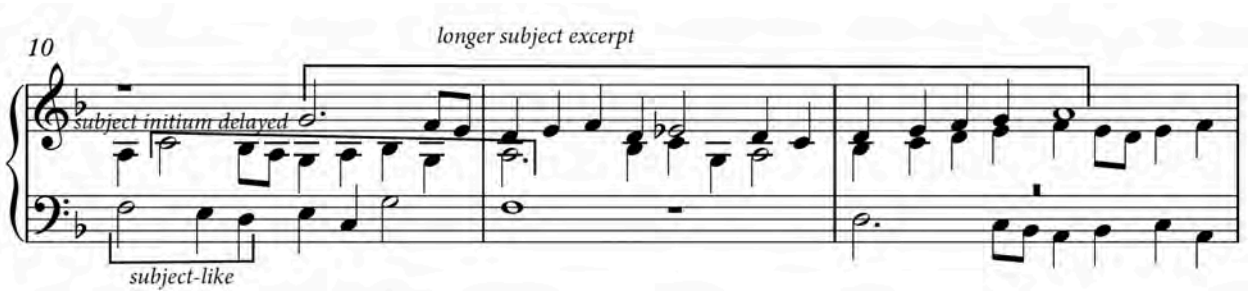
Rhythmic experimentation with the subject is mild at first: the subject entry of the alto in m. 8 is displaced by a quarter-note, likely to avoid creating parallel octaves with the bass. But the half-note followed by two eighth note rhythm of this entry is foreshadowed by the two decorated suspension figures in the tenor (m. 5, b. 4.5), (m. 7, b. 2.5), the first eighth-notes in the piece that are not part of the subject head. Even this very slight rhythmic alteration of the subject is motivically prepared (**Example 3.3**).



Example 3.3. Tenor rhythmic motives prepare displaced alto subject entry (mm. 5-8).

There is significantly more rhythmic variation beginning in m. 10. The tenor, at that moment the lowest sounding voice, begins with a dactylic motive that recalls the subject's first

three notes (see **Example 3.4**). Then the alto enters with the head of the subject on C at the same metrical location as the entry in m. 8, although this time the subject emerges out of continuous counterpoint. But there is more than close imitation going on here: the layering effect is compounded by the fact that each entry presents more of the original subject. As a listener, my attention is drawn to segments (rhythmic groups) of increasing length in time. My attention shifts from the three-note motive in the tenor to the lengthier subject head in the alto and finally to the soprano entry containing most of the initial subject. The return of the ascending fifth tail in the soprano entry is highlighted by the long A at the top of the ascent (m. 12, b. 3) as well as the accompanying parallel thirds in the alto. Already in the opening measures of the piece, then, Frescobaldi uses syncopation in conjunction with altered note values and varied lengths of subject presentations to subtly play with attentive listeners' expectations of when events occur and how long they are.



Example 3.4. Variations in subject entry rhythms in m. 10. Note the increasing length of each fragment.

If in m. 10-12 my attention is drawn to the increasing length of the subject entries, in m. 13-21 I instead notice rhythmic alterations of subject fragments. Durational alterations of the

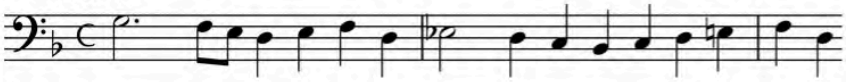
complete subject and subject fragments are listed in **Figure 3.1**. There are four entries of subject fragments with longer, augmented note values (numbers 5-8 in **Figure 3.1**).[77]

[77] It is important to note that the irregular augmentations in **Figure 3.1** types d-g are unusual in keyboard music of this period. A much more common type of augmentation that occurs in other of the *Fantasie* is a subject presentation in long, equal note values (either semibreves or breves).

Figure 3.1: Rhythmic Alterations of the Subject in Section 1 (mm. 1-23)

Longer Subject Fragments

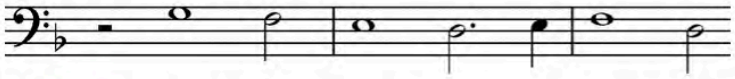
1. Original



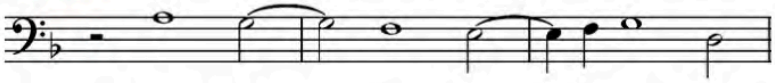
2. tenor, m. 8, b. 1.5; bass m. 10, b. 1.5

3. tenor, m. 19, b. 1; soprano, m. 19, b. 2; alto m. 19, b. 4.5 (with doubled first note); tenor m. 19.4. (with tripled first note), soprano m. 22 b. 2

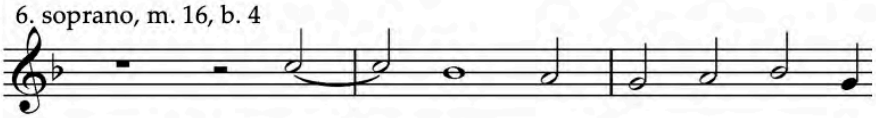
4. tenor, m. 13, b. 2



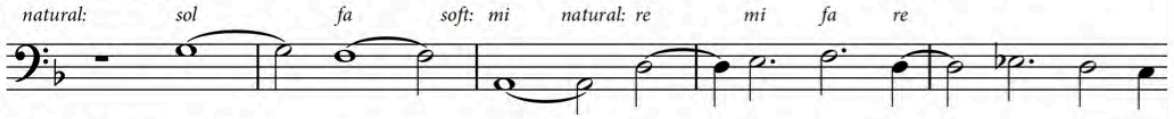
5. bass, m. 15, b. 2



6. soprano, m. 16, b. 4

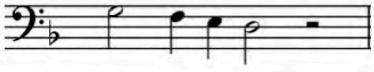


7. bass, m. 18, b. 3

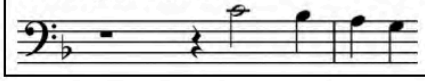


Shorter Fragments

8. bass, m. 4, b. 1; m. 7, b. 3



9. alto, m. 20, b. 3.5



In mm. 13-15, augmented subject fragment entries are accompanied by subject entries with the original durations (entry type 1). The prominent augmentation which occurs in the bass in m. 18, b. 3 (entry 7) is the longest fragment of the original subject as well as the most incongruent with the mensural structure. The basic duration of entry 7 is initially the dotted whole-note (three minim beats), which is then halved to a dotted-half note beginning in m. 20, b. 4.

The identity of subject entry 7 is mildly disguised by Frescobaldi's use of the *inganno* technique to substitute an a (*mi* of the soft hexachord) for the expected e (*mi* of the natural hexachord) at b. 1 of m. 20 (See **Figure 3.1**, entry 7).[78] Immediately after the note a, the next note of the subject (the D in m. 20, b. 4) returns to the initial transposition level: *re* of the natural hexachord. The substitution of the A for the E is dramatically highlighted both through the sixth descending leap as well as by its placement on the first beat of the measure, highlighting Frescobaldi's addition of a new type of variation at this instant.

Subject entry 7, therefore, is maximally varied: it has the largest number of notes from the initial subject, but the pitches are altered through *inganni*; it is the longest entry; but the durations do not resemble the initial presentation of the subject.

Understanding the Rhythmic Surface with Pulse-stream Analysis

The durationally irregular subject fragment entries in mm. 13-23 result in a highly irregular rhythmic surface. It is possible to understand some of this rhythmic activity as

[78] Gene S. Trantham, "An Analytical Approach to Seventeenth-Century Music: Exploring *inganni* in *Fantasia seconda* (1608) by Girolamo Frescobaldi," *College Music Symposium* 33-34 (1993-94): 80.

syncopation, for instance, the first three semibreves of entry 5 are displaced in a standard way, and we certainly see more typical types of syncopation become important later in the piece.[79] But the irregular rhythmic surface created by the other augmented entries, especially entry 8, in combination with the varied placements of entry type 3 and other more local initiations, cannot be explained entirely through syncopation.

In order to get at the special rhythmic qualities of this passage I use John Roeder's method of pulse stream analysis. Rather than hearing syncopation against a regular meter, in Roeder's method, an "irregular surface" may be understood as the "sum of several concurrent regular continuities".[80] In other words, rhythmic groups in some polyphonic music are neither metrically regular nor "syncopated" but rather might be conceived of as consisting of concurrent "pulse streams" that articulate potentially competing structures of accentuation.

Example 3.5 presents a pulse stream analysis of mm. 13-21. Each of the augmented subject and subject fragment entries (entry types 4-7) are shown with solid brackets. They create the initial articulative impetus for the three half-note groupings, pulse streams A, B, and C.[81] Type 1 subject entries (closest to the original subject form) are shown with dashed brackets**.** In mm. 13-18, the interplay between the mensurally and durationally regular subject entries (Type

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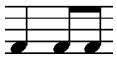
[79] Most 16th and early 17th century theorists define syncopation in relationship to the *tactus*. Writing in 1558, Zarlino describes syncopation as a figure or note "...that begins on the upstroke of the *tactus* and continues [is tied] through the following downstroke"(Zarlino 1558, book 3, ch. 49, 209, quoted in DeFord 2015, 96.) He goes on to say that the note or figure cannot fall on the downstroke again until some note value is changed. While Zarlino mostly addresses syncopation at the level of the *tactus*, other theorists, including Ludovico Zacconi, discuss syncopation at the level of the subdivision.

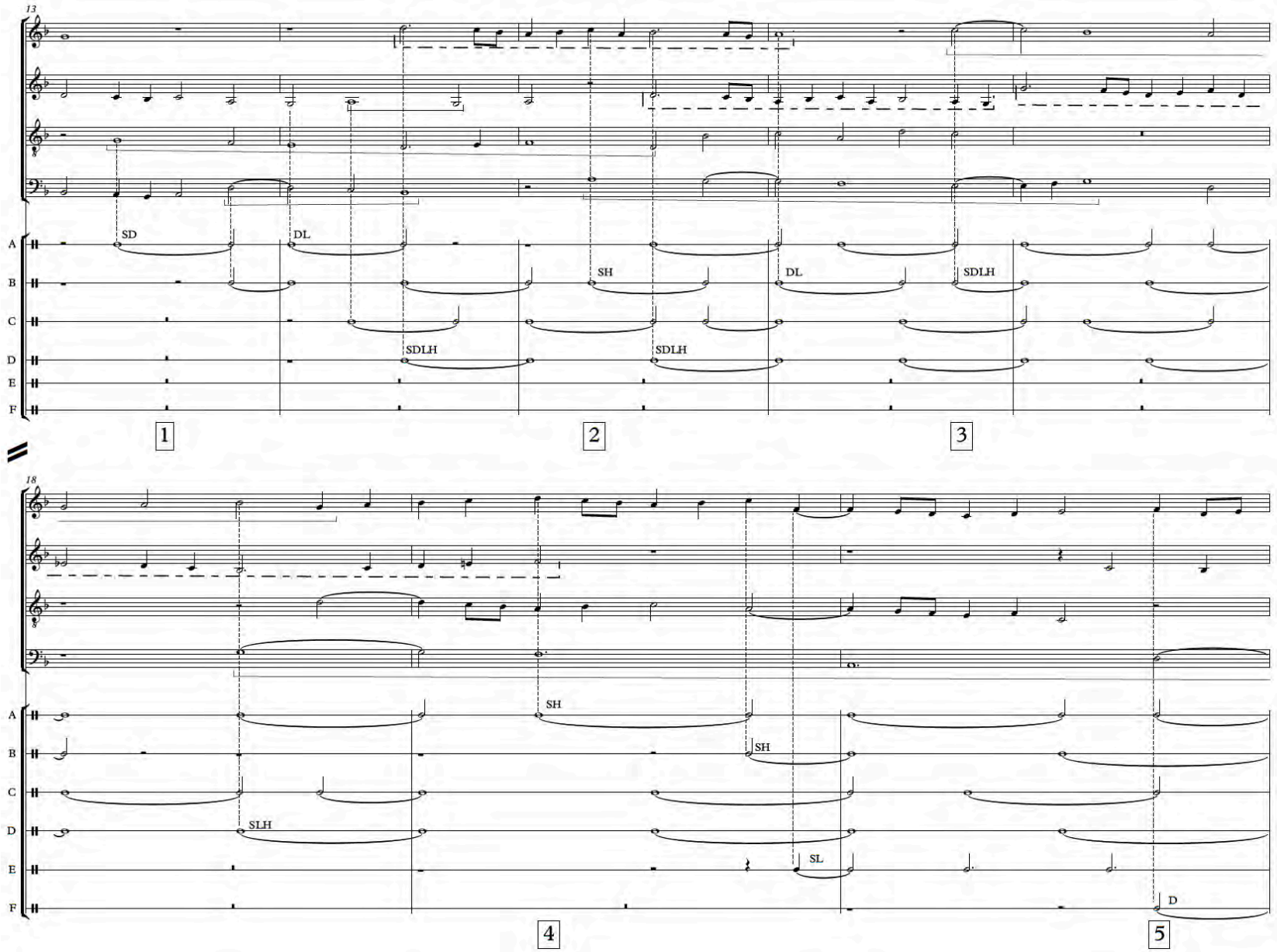
[80] John Roeder, "Interacting Pulse Streams in Schoenberg's Atonal Polyphony," *Music Theory Spectrum* 16, 2 (1994), 233.

[81] When a given pulse-stream dissipates, I do not indicate with de-stemmed note heads that it continues as Roeder does, but instead notate rests until the point at which the pulse stream is reactivated.

1) in the soprano and alto with the various augmentations of subject fragments (Types 4-6) in the tenor and bass creates the distinct pulse streams. Beats with multi-parametric accents are indicated with keyed letters that describe the type of accent. Dashed vertical lines show beginnings of new pulse streams and locations of multi-parametric accents.

Regular points of articulation at the periodicity of the dotted-half note are articulated in mm. 19-22 which result in the activation of pulse streams 5 and 6. The extraction and repetition of a dactylic motive derived from subject entry type 3  (which first occurs in the soprano m. 20 b. 4) adds to the rhythmic complexity of m. 21, the only time when all of the pulse streams (A-F) are active. The competing points of articulation that these streams produce results in the moment of greatest rhythmic and metrical complexity in the passage.

A breve pulse stream beginning on the first beat of each measure is intentionally not included because downbeats in this passage are generally unaccented, with the exception of the alto subject entry in m. 17.


13
A
B
C
D
E
F
SD
DL
SH
DL
SDLH
SDLH
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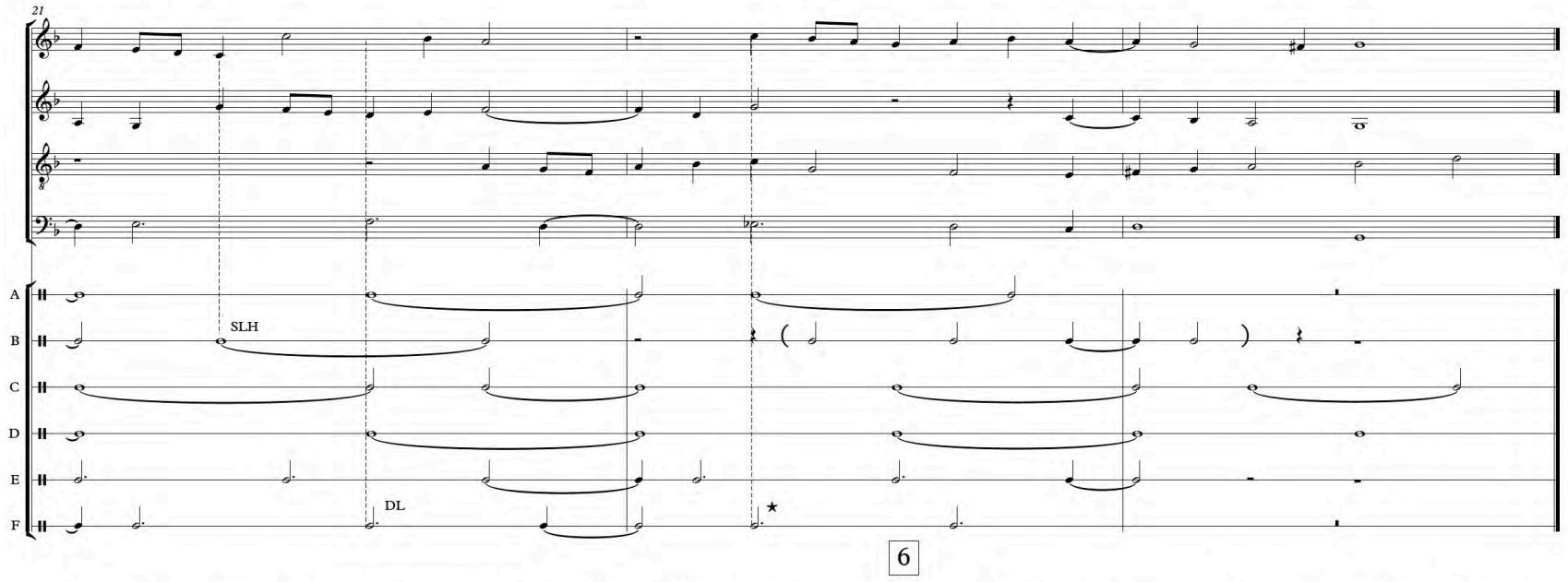
5



Key: Dashed vertical lines indicate initiations of pulse streams and multi-parametric accent points. Solid brackets identify subject fragments with longer note values. Dashed brackets identify versions of the subject that are close to the original.
D=dissonance at a multi-parametric accent point or pulse-stream initiation. S=initiation of subject or subject fragment. H/L: high/low contour accents.

Example 3.5. Pulse stream analysis of Frescobaldi *Fantasia Seconda*, mm. 13-23.

The numbered commentary below clarifies significant events in chronological order:

1. Pulse streams A-C begin when the augmented entry of the subject fragment in the tenor in m. 13 is echoed by shorter subject fragments in the bass and alto in m. 13 and 14 respectively. The fragments are identifiable because they begin with the same whole note-half note rhythm. The time interval between the first three pulse stream initiation points is a whole note, which creates a fleeting durational pattern at the level of the semibreve. Since this pattern consists of semibreves syncopated in a typical way for the mensural signature, (e.g. displaced by a minim), the listener may initially hear the initiations of these streams (m. 13, b. 4, bass; m. 14, b. 2, alto) as momentarily creating a stream of syncopated semibreves (rather than the three half-note durations of the pulse streams). This accent pattern, however, does not continue consistently enough in my estimation to warrant its own stream. Pulse stream D is activated by the subject entry in the soprano in m. 14 b. 3 and supported by the low contour of the bass and tenor parts (B-flat is the lowest note in mm. 13-18).

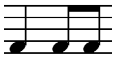
2. The dashed line in m. 15 b. 2 identifies the initiation of subject fragment 5 in the bass as well as a local registral high in the soprano. The alto entrance in m. 15, b. 3 restarts pulse stream A, which is supported by the identical rhythm in the soprano's parallel sixths above in combination with the dissonance of the expressive decorated 9-10 suspension formed between soprano and bass.

3. Pulse stream B is strongly articulated in m. 16, b. 4 by the local registral low in the bass part in conjunction with the beginning of subject entry type 6 in the soprano as well as the accented dissonant passing note (A) in the alto.

4. The dotted whole-note durations that begin at the onset of entry type 7 in the bass in m. 18 b. 3 change the way that pulse stream A is articulated. It is now articulated by dotted whole-notes in the bass (mm. 18-20) instead of by whole-notes and half-notes. The first of two dotted-half note pulse streams (three-beat groups in a 2:1 diminution of pulse streams A-C), pulse stream E, is activated by the beginning of a subject fragment (type 3 variant) on the final quarter note of m. 19 in the soprano.

5. The halved-values of entry 8 in the bass (dotted half-notes as opposed to dotted-whole notes) articulate the second dotted half-note pulse stream (stream F) beginning in m. 20 beat 4. Pulse stream E is supported by the entry of a subject fragment (type 9) in the alto in m. 20, b. 3.5, and later by the octave leap in the soprano, m. 21, b. 2.5, and the three-quarter-note duration in the alto in m. 21 b. 4.

6. The asterisk at m. 22, b. 2 in pulse stream F identifies a unique kind of multiparametric accent point: an accent marked for consciousness through repetition and recontextualization. In m. 21, b. 2.5 there is a syncopated three-note descending step motive C-B ♭ -A (the first three notes of the subject) over an E-natural in the bass (which is in the middle of subject entry 7). The resulting sonority is a $\mathrm{C}-$ major $\frac{6}{3}$ chord. In m.

22, b. 2, the soprano enters on the same C after a half-note rest with a longer fragment of the subject (six notes instead of three) and the  dactylic rhythm. I hear this entry as a metrically normalized repetition and extension of the soprano motive from m. 21, b. 2.5.

This hearing is supported by the similar harmonic contexts. Instead of a $\mathrm{C}-$ major $\frac{6}{3}$ chord, here the sonority is a $\mathrm{C}-$ minor $\frac{6}{3}$ chord, which results from the E-flat in the bass. (The E-flat itself occurs because the bass is in the middle of the extended subject entry g.) The E-flat creates harmonic energy directed toward the "dominant" D a half-step below. The harmonic recontextualization of the repeated and extended motive heightens the drive toward and drama of the strong cadence in m. 23 that concludes section 1.

In parentheses on the staff for pulse-stream B I have notated a new and only briefly activated minim pulse stream in the tenor beginning at m. 22, b. 2.5. This new pulse stream consists of minims displaced by one quarter-note. These displaced minims created a type of syncopation that is much more standard in music of this period and signals an impending cadence. The displaced minims differ from the three-beat groups in pulse streams A, B, C, E, and F, which cannot be fully explained by syncopation.

What does pulse stream analysis convey about this passage?

Pulse stream analysis provides a way of understanding rhythmic textures where the length of rhythmic groups varies and does not align well with the notated meter. In this passage, one takeaway is that it is possible to hear the dotted whole-note durations of the

strange augmented subject entry in m. 18 b. 3 (subject type g) as a natural outgrowth of the accent pattern already heard in pulse-stream A.

The note values of the augmented entry 7 are halved partway through, resulting in dotted-half notes in mm. 20-22 and the beginning of pulse stream F. But the pulse stream analysis reveals another dotted-half note duration pulse-stream that is articulated before the augmented entry changes to that note value that adds an additional layer of rhythmic complexity to the passage. This is pulse stream E, which is first prominently articulated in the soprano, m. 19 b. 4.5, by the leap into the tied quarter note that begins a descending tetrachord FEDC, and then by an errant descending tetrachord in the alto in m. 20 b. 3.5, C-B♭-A-G. Pulse stream analysis uncovers the introduction of points of articulation at this pulse level that add to the dynamism of the passage.

Pulse stream analysis also helps to clarify how rhythmic features of this section relate to subsequent sections of the piece. Initiations of rhythmic groups increasingly occur at the quarter-note level as section 1 progresses, culminating in the activation of dotted-half note pulse streams E and F. The hemiola rhythmic groups of three-quarter notes in the next section relate back to the dotted-half note pulse streams at the end of the first section. Taken together, the three-beat pulse streams (A, B,C, E and F) foreshadow not only the hemiola subdivisions of section 2, but also the triple meter section 3 (which has three-beat rhythmic groups), and ultimately the simultaneously indicated mensuration signs at the end of section 4. Although modern listeners may hear syncopation in section 1 as relatively mild, it occurs at both the minim and semibreve levels, introducing an aspect of the rhythmic narrative which is highlighted in both section 4 and especially in section 5.

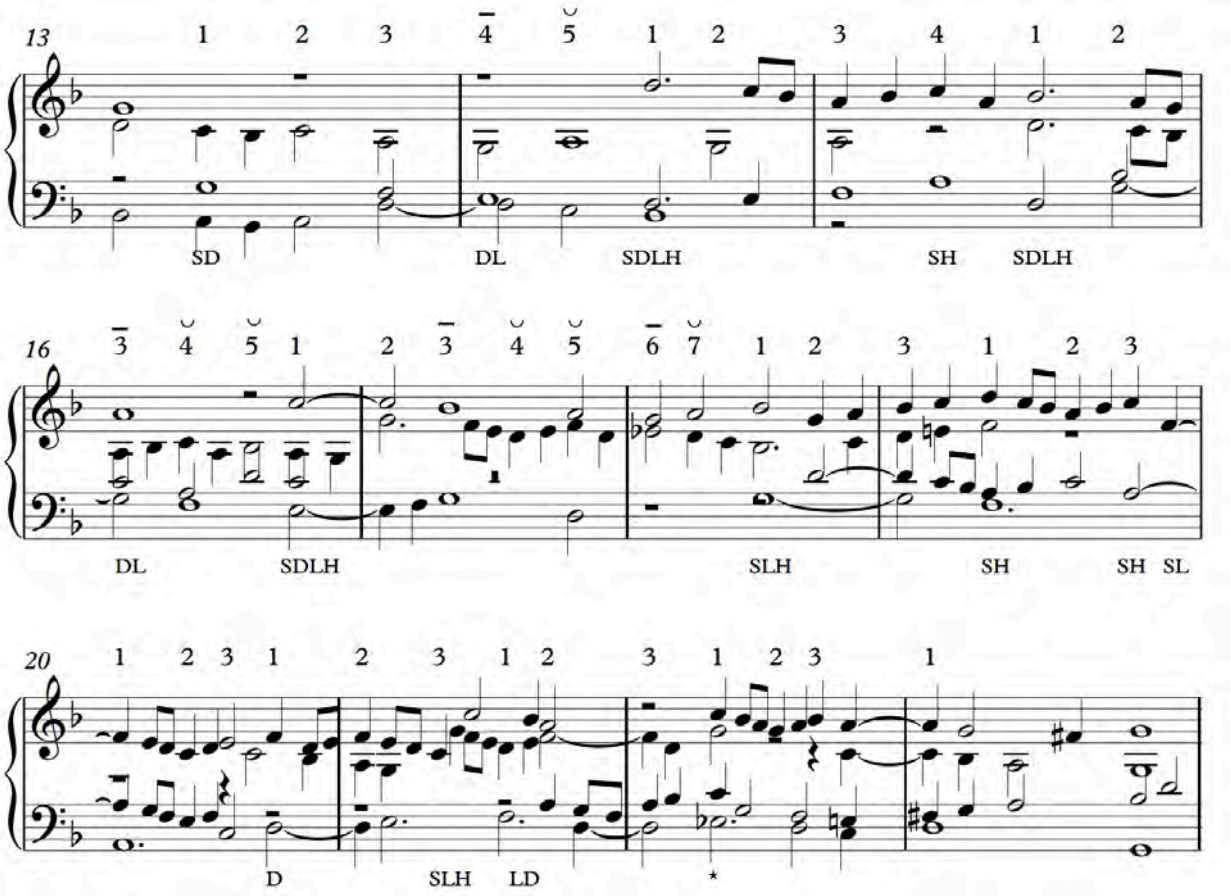
Making Performance Decisions from Pulse Stream Analysis

Having analyzed this passage in some detail, the performer must ultimately make decisions about which points of accentuation and pulse stream periodicities to highlight. On both organ and harpsichord, the primary means of creating accent are by lengthening notes/beats (agogic) and through articulation (the note following a shortened note sounds relatively more accented). It is clearly undesirable as well as physically cumbersome to accent every pulse stream periodicity agogically. Overreliance on articulative accents, on the other hand, can make performances sound unnecessarily choppy.

I find it helpful as part of the interpretation/analysis process to create a map of performed meter (**Example 3.6**) which prioritizes and hierarchizes the points of articulation as described in the pulse stream analysis.

Beats marked with the number 1 in **Example 3.6** indicate points where the weight of the arm is allowed to fall freely into the key, which naturally results in an agogic accent.[82] Macrons indicate secondarily accented beats within longer groups, while breves indicate unaccented beats. Given the lack of metrical cues, in mm. 13-18, the multiparametric accent points involving the greatest number of parameters (m. 14, b. 3; m. 15, b. 3; m. 16, b. 3) receive the most agogic accent. These beats all involve the entrances of subject fragments which the composer highlights through the use of expressive dissonances: in m. 14, b. 3 a 7-6 suspension between bass and alto; in m. 15, b. 3 a 2-3 (9-10) suspension between bass and soprano; and in m. 16 b. 3, an accented passing tone in the alto (A) a fourth above the E in the bass.

[82] The various "beat ones" need not receive equal agogic emphasis; they too are subject to a process of interpretive hierarchization.



Key: D=dissonance, S=subject/subject fragment initiation, H/L: high/low contour accents.

Example 3.6. Performed meter in mm. 13-23. Letters indicate multiparametric accent points. See Example 3.5.

An initial 5 beat group begins in m. 13, b. 2. The initial accent of this group is created by the subject fragment entry on G in the tenor which is highlighted by the dissonant A against it in the bass. The secondary ¯ ˘ accent pattern in m. 14, b. 1-2 arises from the dissonance and resolution of the 2-3 suspension between tenor and bass. I analyze the next measure (m. 14, b. 3-m. 15, b. 3) as consisting of the only four-beat group in the excerpt, with accented beats occurring at the second half of each measure. The agogic accents, in other words, follow pulse stream D. What would be the second four-beat group, however, is extended to five beats

because of the prominent entrance of a subject fragment on the note C in the soprano in m. 16, b. 4 in combination with the dissonant passing tone in the alto.[83]

A thinning of the texture results in what I interpret as the longest rhythmic group in the passage (7-beats) from m. 16, b. 4 to measure m. 18, b. 2. The absence of the tenor and bass voices here gives extra weight to the reentrance of the bass in conjunction with subject entry g in m. 18, b. 3.

Due to the absence of typical metrical cues, I adopt what Andrew Imbrie might term a "radical" approach to interpreting meter in the first part of the passage, with groups of different lengths.[84] Beginning in m. 18, I adopt a more "conservative" approach, of consistent three-beat "reverse" hemiola groups (pulse stream A) that nevertheless do not accord with the mensural signature. My hearing is influenced by the prominence of subject entry 7 in the bass as well as other musical features that help articulate pulse stream A in various ways. In m. 20, b. 1, for example, displaced (syncopated minims), emphasize the dramatic leap in the bass down to A. In m. 20, b. 4, the bass D is accompanied by dissonance of the 7-6 suspension in the alto and in m. 21, b. 3, a beautiful seventh is formed between soprano and alto. In m. 22, b. 3, the E-flat occurs at a previously described moment of special emphasis.

While the performed meter analysis in **Example 3.6** is by nature highly subjective, it is informed by the identification of multiparametric accent points. The rhythmic patterns of

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[83] This despite the $\frac{6}{4}$ sonority on what normally be a metrically relatively strong beat in m. 16, b. 3. I hear the subject fragment entrance in the soprano in the following beat as preempting it, but this is of course a matter of opinion.

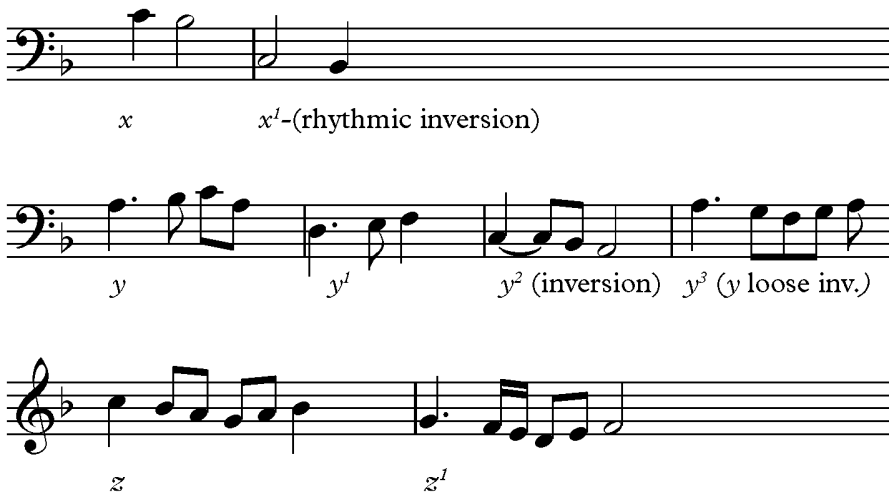
[84] Andrew Imbrie, "'Extra' Measures and Metrical Ambiguity in Beethoven," in Alan Tyson, ed., *Beethoven Studies* (New York: Norton, 1973), 44-66.

multiparametric accent points are in turn clarified through the process of pulse stream analysis. While the performed meter analysis serves a technical map for my performance and the application of arm weight resulting in agogic accents, pulse streams which are not prominent in my metrical interpretation can be highlighted through articulation. The dotted-quarter note pulse level of stream F, for example, can be clarified by lifting the bass D in m. 21, b. 1 slightly early, as well as by articulating before the bass D in m. 21, b. 4.

Through the combination of pulse stream and performed meter analyses, the performer can begin to make sense of and prioritize the many special musical features of this passage.

Section 2, mm. 24-31

While in Section 1 motivic material is confined to the subject, subject head, and their variants, in Section 2 (mm. 24-31) three families of related motives (*x, y,* and *z*) blossom (**Example 3.7).**



Example 3.7. *x, y, z* motivic families in Section 2, mm. 24-31.

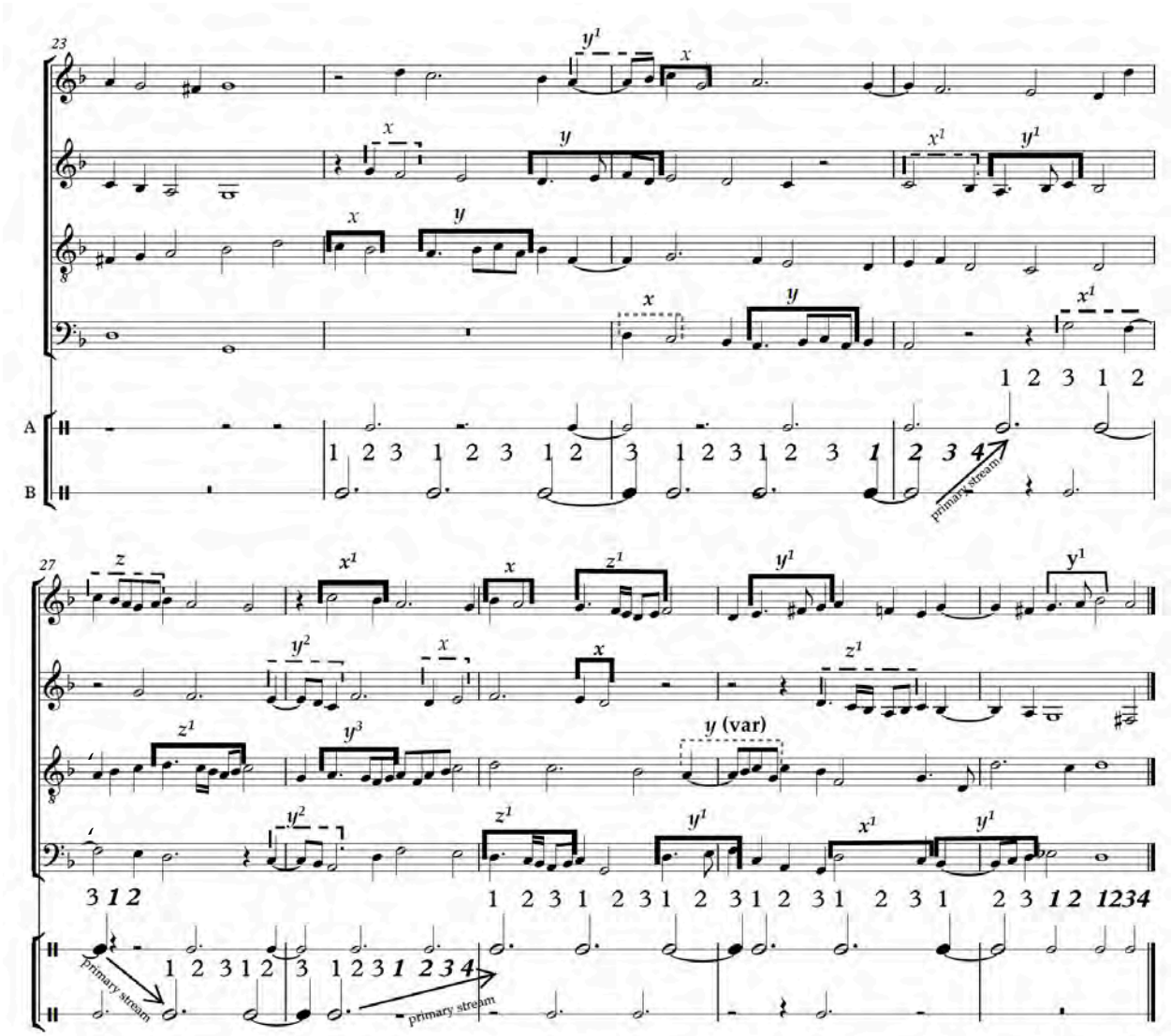
The motivic families are all derived from the initial subject. The *x* motive generally occurs as the first two notes of a descending tetrachord—referring back to the initial subject. The *y* motive is a rhythmicization of notes 4-7 from the initial subject, and the *z* motive consists of notes 1-6.

Section 2 is still notated in c time, but the interlocking patterns of the motives form two hemiola pulse streams with three-quarter note durations (**Example 3.8**).[85] This passage obviously does not at all conform to the notated meter, but what makes it even more engaging is the way that the primary articulated pulse dances back and forth between the two streams. In mm. 23-27 this is made possible contrapuntally by simple imitative two-part invertible counterpoint that results in a 6-5 motion descending step sequence. But the imitation is never rhythmically exact, instead it is designed in a way that allows Frescobaldi to establish two distinct hemiola pulse streams.

Example 3.8 shows my interpretation of the two hemiola streams and their articulation by the three families of motives. The numbers located between the two pulse streams show my interpretation of the performed meter in this passage. There are some occurrences of motives that do not align with either stream A or B (e.g. motive *x* in the bass, m. 25, b. 1). The argument could be made that the rhythmic complexity of the passage could be better communicated by showing these motivic occurrences as creating additional pulse streams. I decided, however, to

[85] For Renaissance theorists, hemiola consisted of regular rhythmic groups that conflict with the mensural structure: in section 2 (mm. 24-31), for example, two groups of three quarter-notes predominate instead of three groups of two quarter-notes. See Ruth DeFord, *Tactus, Mensuration and Rhythm in Renaissance Music* (Cambridge: Cambridge University Press, 2015): 100-101. This phenomenon is sometimes referred to as "reverse hemiola" in discussion of later music.

limit the pulse stream analysis to the two hemiola streams that "duel" back and forth for primary status and did not include other streams that are less consistently articulated.



Example 3.8. Motivic & Pulse Stream Analysis of Section 2, mm. 23-31. Solid brackets indicate motives that articulate the primary pulse stream. Dark dashed brackets indicate motives that support the secondary pulse stream. Light gray dashed brackets show motives that do not align with pulse stream A or B.

A distinct difference in section 2 is that the motives help make the primary pulse stream much clearer than in section 1 since each of the motivic families outlines three quarter-note long groups. Even motive *z* articulates three quarter-note groups: it is essentially a decorated

descending step with the arrival a step below the first note occurring on the fourth quarter note. At the same time, context does not always clarify the difference between the *x* (short-long) and x^1 (long-short) motives. The tenor pickup note D on the last minim in m. 23 means that it is possible to hear the first motive of the new section as x^1 (with the tenor D, m. 23, b. 4 and the C in m. 24, b. 1) rather than *x* (which is how I have analyzed it since the *x* motive is then imitated). Although this kind of ambiguity presents difficulties for analyst and performer, the result is that three quarter-note groups are articulated on different perceptual planes, making the experience of the passage even richer.

The two streams are initially articulated by the close imitation of motive *x* at the distance of a quarter-note in m. 24. In mm. 24-25, motives *x* and *y* establish pulse stream B as primary. Motivic support for stream A is at first slight, consisting of motive *x* in the alto (m. 24, b. 1.5) and y^1 in the soprano (m. 24, b. 4.5), and seems to arise solely from the close imitation at the fifth. Stream A sounds merely like an imitative shadow of stream B. In m. 26, however, motives stop clearly articulating stream B. I hear the occurrence of y^1 in the alto (m. 26, b. 2.5) as momentarily shifting the primary pulse stream to stream A, before stream B momentarily recaptures the meter with z^1 and y^3 in the tenor in m. 27 and m. 28 respectively.

In mm. 26-28, what I hear as the shifting of primary streams could be interpreted in several different ways. What is most important here (and what the shifting of primary streams points to), is that the primary pulse level is less clear than in mm. 24-25. In mm. 28-30, however, the metrical alignment of *x* and z^1 conclusively establishes stream A as the winner of the hemiolic "duel" in the passage.

In terms of meter, section 2 progresses from having a clear primary pulse stream (stream B) in mm. 24-25, to three measures where the pulse streams trade off as primary and are articulated more ambiguously (mm. 26-28), to three measures in which the other hemiolic stream (stream A) is conclusively established as the primary, dominant stream. This creates a compelling metrical narrative in this passage, the effect of which is heightened by the simultaneous progression of motivic variation. In mm. 24-26, *x* and *y* are established. In mm. 25-26, *z* is introduced and *y* is further varied. In mm. 29-31, all three motivic families are active, with *z* helping to conclusively establish pulse stream A as primary.

The progression of rhythmic variation in section 1 is characterized by the gradual breakdown of the notated mensuration. In section 2, form is created through the exchange between the two motivically-defined hemiola pulse streams in combination with a related progression of motivic variation.

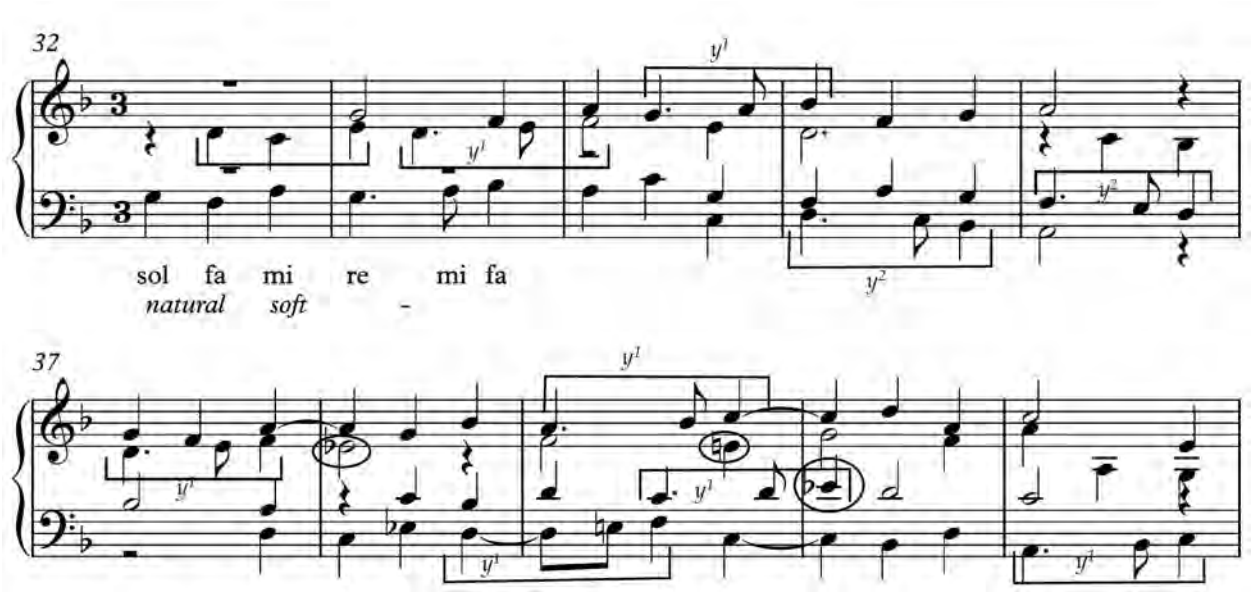
3.5. Section 3, mm. 32-49

When notated triple time finally does arrive in section 3 (mm. 32-49), it feels like a natural outcome of hemiola groups in section 2. Although there is by all accounts little consistency in mensural notation practice in late sixteenth and early seventeenth century Italian keyboard music, section 3 could be convincingly played as *proportio sesquialtera*, in which the half-note pulse of section two would equal the dotted half-note pulse of section three.[86] Whether or not the performer chooses to play with a strict proportional relationship between

[86] See Alda Bellasich, ed. *Frescobaldi Opere Complete, Vol. 10,* (Milano: Suivi Zerboni, 1995), XXVIII.

sections, it is likely that the three quarter-note pulses per beat in this section will sound like an increase in rhythmic activity.

The change in mensural signature coincides with a striking variation in the pitch material of the primary motive. The intervals of the subject are altered through the *inganno* technique, in which the implied hexachord for solmization changes in the middle of the subject (**Example 3.9, m. 32, bass**).[87] The *inganno* allows for a change in the *Affekt* of the subject. The piece, however, remains at least theoretically monothematic given its early placement in the collection. The pathetic descent of the opening is replaced with a sprightly double neighbor figure.



Example 3.9. The opening of section 3 (mm. 32-41). Brackets show the initial motives that create a subsidiary accent pattern on beat 2 and the continuation of y^1 and y^2 motives from section 2.

[87] See Gene S. Trantham, "An Analytical Approach to Seventeenth-Century Music: Exploring *inganni* in *Fantasia seconda* (1608) by Girolamo Frescobaldi," *College Music Symposium* 33-34 (1993-94): 80.

While triple meter is quite clearly articulated in this section, tight imitation of the *inganno*-derived subject creates a subsidiary pattern of accents on the second beat of the measure that recalls the unusual rhythmic accentuation patterns of the first two sections. Note also the continuation of motives y^1 and y^2 (*rectus* and *inversus* versions) from section 2.

After the complete absence of E-flat in section 2, the note returns to prominence in section 3. It occurs first in the alto (m. 38, b. 1-circled in **Example 3.9**) and as in section 1, its first appearance coincides with the first suspension of the section, which helps to bring more attention to the note. As in m. 22 during section 1, the E-flat in m. 38 serves to recontextualize and heighten the experience of a repetition: in m. 37 the sectional subject is repeated in the soprano at the same transposition level (beginning on G) as in m. 32.

In m. 39, b. 3 and m. 40, b.1, E-natural and E-flat occur on subsequent beats (circled in **Example 3.9)**. The C-major chord on m. 39 b. 3 is strikingly transformed into a C-minor chord on m. 40 b. 1, another aural affect already heard in section 1.

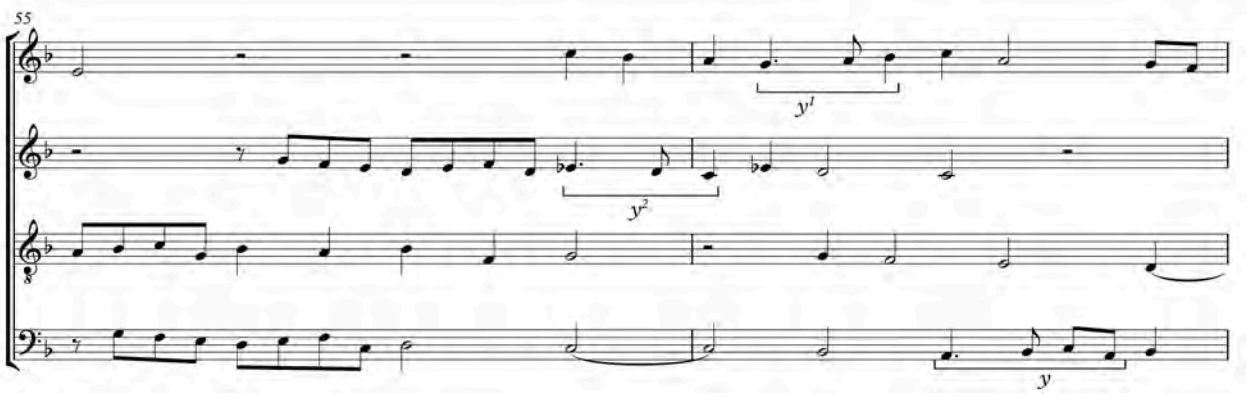
Several kinds of variation coincide in Section 3: a melodic variant of the subject creates a contrasting light-hearted *Affekt*, a proportional mensuration change leads to faster note values, and the three-beat rhythmic groups from earlier sections transform into triple meter. The continuation of *y* motives from section 2 relates it to that section, and E-flat is used in ways similar to section 1.

3.6. Section 4, mm. 50-69

The *alla breve* (cut time) mensural signature indicated in section 4 (mm. 50-69) is very unusual for Frescobaldi. The signature is so unusual that in the preface to the *Fantasie* volume of

the complete works Ada Bellasich suggests it could be a typographical error.[88] The notation of the alto voice in common time when it momentarily returns to duple meter in mm. 63-65 may support this theory. As Bellasich points out, section 4 is a section of diminution anyway, so notating *alla breve* would seem to be redundant, but perhaps the *alla breve* signature is there as a reminder, calling attention to the fact that the principal note value is now the eighth-note and therefore half-value in relation to the quarter-note primary note-value level in section three.

The beginning of section 4 sounds like the most metrically straightforward part of the piece thus far. The primary motive consists of a good chunk of the initial subject in diminution, which nicely articulates the semibreve pulse level.) The three-quarter note long motives y^1 and y^2 from sections 2 and 3 are introduced, at first sparingly enough that they do not significantly disrupt the meter (soprano, m. 52 b. 4; tenor, m. 53 b. 3; alto, m. 54, b. 1). By mm. 55 and 56, however, *y* motives regularly spaced at the time interval of a dotted-half note begin to disrupt the regularity of the semibreve pulse **(Example 3.10).**

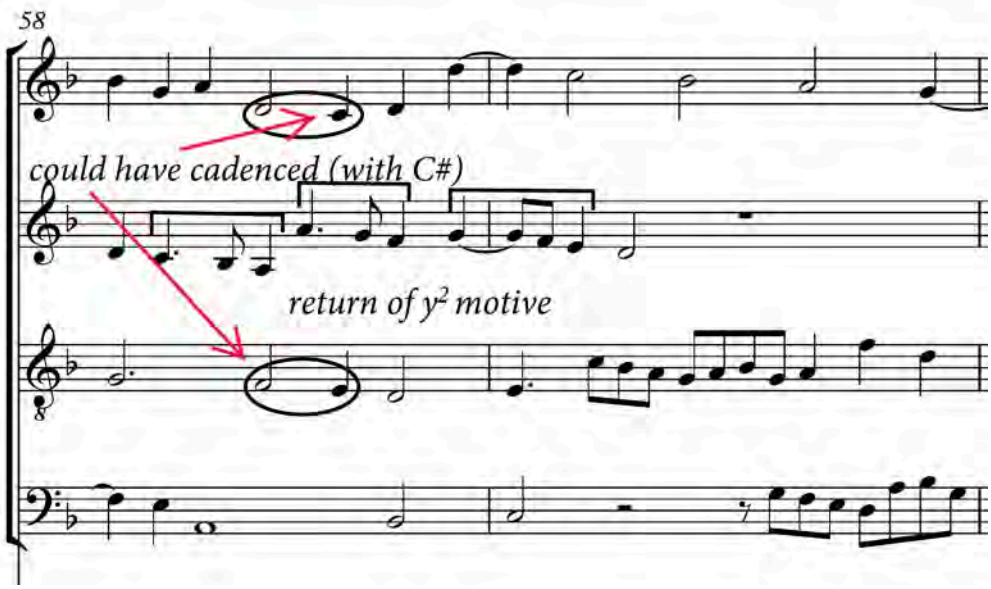


Example 3.10. Reintroduction of *y* motives in mm. 55-56.

[88]Alda Bellasich, ed. *Frescobaldi Opere Complete, Vol. 10,* (Milano: Suivi Zerboni, 1995), XXVIII.

The introduction of regularly-spaced *y* motives is highlighted by the appearance of E-flat in the alto (m. 55, b. 4) that begins the initial y^2 motive. At the same time, the soprano and bass voice begin descending tetrachords at different speeds (quarter-notes and minims/semi-breves respectively). Descending tetrachords with numerous kinds of irregular note values turn out to characterize the rest of section 4 as well as section 5.

Then in m. 58, the y^2 motive appears descending three times in the alto (see **Example 3.11**). Its third repetition in b. 4.5 coincides with the beginning of a descending five note scale in syncopated minims in the soprano that recalls both the initial subject and the descending long notes of section 2 (e.g. mm. 25-26, soprano; m. 29, tenor). The repetitions of this motive occur in the context of a measure that strongly suggests a cadential arrival on D at m. 58 b. 4. But there is never a C# and the bass moves up to B-flat. Furthermore, the soprano leaps up an octave to a D which becomes the ninth above a complete C-major triad at the downbeat of m. 59. It is as if the composer is delighting in throwing off the shackles of the meter.

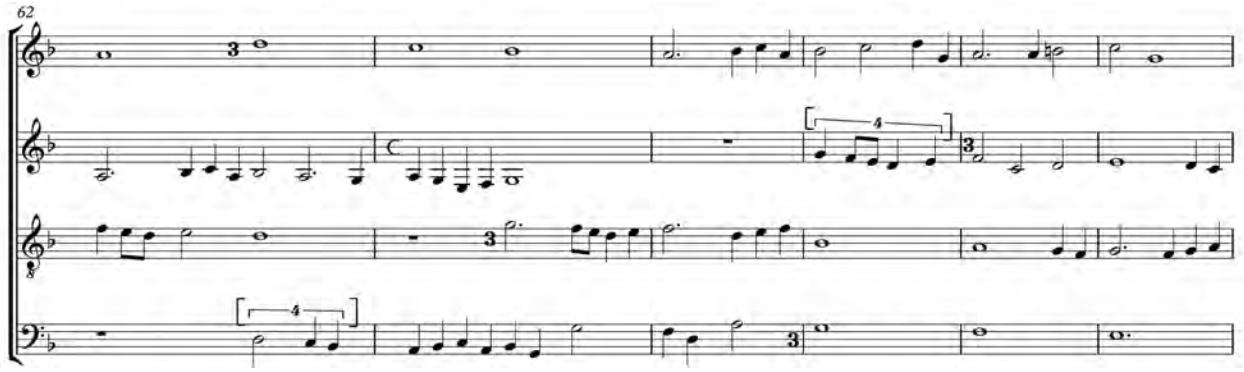


Example 3.11. Three-beat groups return in mm. 58-59

The reintroduction of the *y* motives prepares the culmination of the piece's temporal and rhythmic strategies in a climactic passage that spans a sectional boundary (the end of section 4 and the beginning of section 5-mm. 60-79). The opposition of the three-beat rhythmic groups against the duple meter that began in sections 1 and 2 is now taken a step further, as duple and triple mensural signatures appear simultaneously in different parts in mm. 60-65 (see **Example 3.12)**. In these measures, *proportio tripla* is applied to each of the polyphonic voices in succession, while the alto briefly jumps back to a c signature in m. 63. The result is a literal *proportio sesquialtera* (3:2) relationship between the mensuration signs at various points (see mm. 60-65) before triple meter gradually takes over. In m. 64 the measure lengths are silently halved and by m. 66 triple meter is in all of the polyphonic voices.

The simultaneous notation of duple and triple mensural signatures in these measures is an outgrowth of the three-minim and three-quarter note durational patterns that result in irregular accentuations in the duple mensuration sections 1 and 2. While in sections 1 and 2 the performer is asked to attend to pulse streams that articulate unusual triple subdivisions of the duple *tactus*, in section 4 the performer must subdivide the *tactus simultaneously* into two parts and three parts at the same level of subdivision, resulting in 3:4 rhythms in the second half of m. 62 and in m. 65 (**Example 3.12**).[89] The first of these polyrhythms is immediately preceded by what for Frescobaldi is a very unusual vertical tritone between the B-flat in the lowest sounding voice (the alto) and the E-natural in the tenor in m. 62, b. 2. Attention is brought to the strange rhythms by the strange dissonance just before them.

[89] While simultaneously notated mensural signs exist in earlier vocal polyphony that Frescobaldi was likely familiar with (Josquin and others), I know of no other example in early 17th century keyboard music.



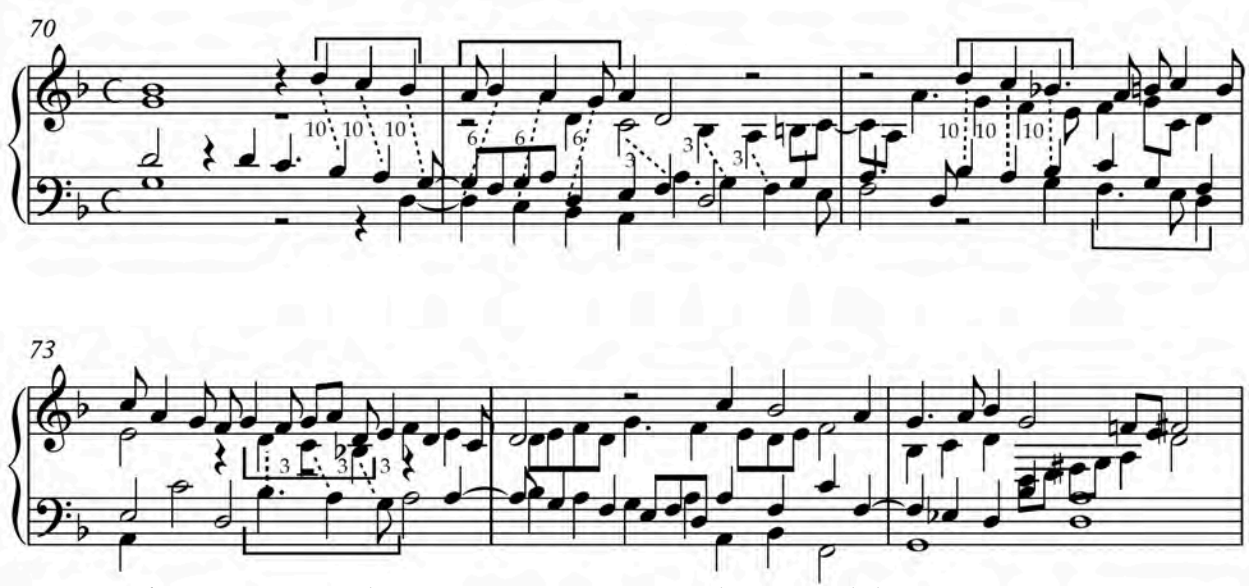
Example 3.12. Competing mensural signatures in mm. 62-67. Editorial quadruplet indications show the implied 3:4 rhythms.

3.8. Section 5 (mm. 70-75) and Section 6 (mm. 76-92)

If Section 4 represents the culmination of metrical play in the piece, in Section 5 (mm. 70-76), there is an intensification of syncopation in comparison with previous sections. While in some ways section 5 recalls the hemiola rhythm groups of section 2, there is far more syncopation in section 5. The hemiolic groups that do occur are less consistently articulated than those in section 2. Section 5 is characterized by the realization of syncopation through suspensions.

The opening measures of section 5 (mm. 70-75) are reproduced in **Example 3.13.** While there is syncopation at the minim level in sections 1-4, section 5 features syncopation at the quarter-note level. In the tenor voice in m. 70, quarter-notes are displaced by an eighth-note after the lengthened note C on the third minim pulse. The quarter-notes in the soprano at the beginning of m. 71 are also displaced by an eighth-note. Further syncopation at the quarter-note level occurs in the soprano and alto voices in mm. 72-73 and the tenor and bass voices in mm. 73-74.

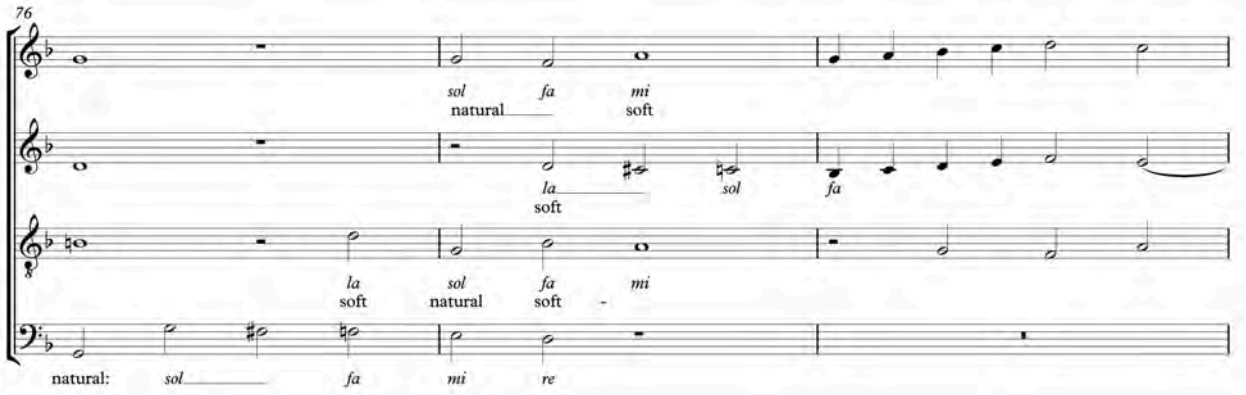
Other aspects of this section recall the hemiolic groups of section 3. In m. 71 for example, b. 2.5 is the first quarter note pulse without a dissonant suspension, and the A is the bottom note of a descending tetrachord in the bass, making it sound like an arrival. In m. 72 b. 3.5, motive y^2 (initially heard in section 2) reappears in the bass. The three quarter-note groups in this section often arise from the essential two-voice counterpoint, which initially consists of an invertible three quarter-note unit in parallel descending tenths: B-flat/D, A/C, G/B-flat (m. 70, tenor & soprano, final three quarter notes). The three-note unit is then inverted to descending sixths between soprano and bass at the beginning of m. 71. Descending tenths return in m. 72 and descending thirds in m. 73. Each occurrence of the three quarter-note unit is decorated with either 2-3 (9-10) or 7-6 suspensions. A particularly beautiful effect is in m. 70, b. 3 as the soprano enters in imitation of the tenor at the octave above and the tenor dotted quarter note begins a quickly moving 9-10 suspension chain.



Example 3.13. Section 5 beginning (mm. 70-75), with potential three-quarter note groups outlined.

By m. 74 it becomes increasingly difficult to count three quarter-note groups. The rhythmic surface is saturated by groups with competing points of articulation, creating a sense of breathlessness and anticipation before the cadence in mm. 75-76.

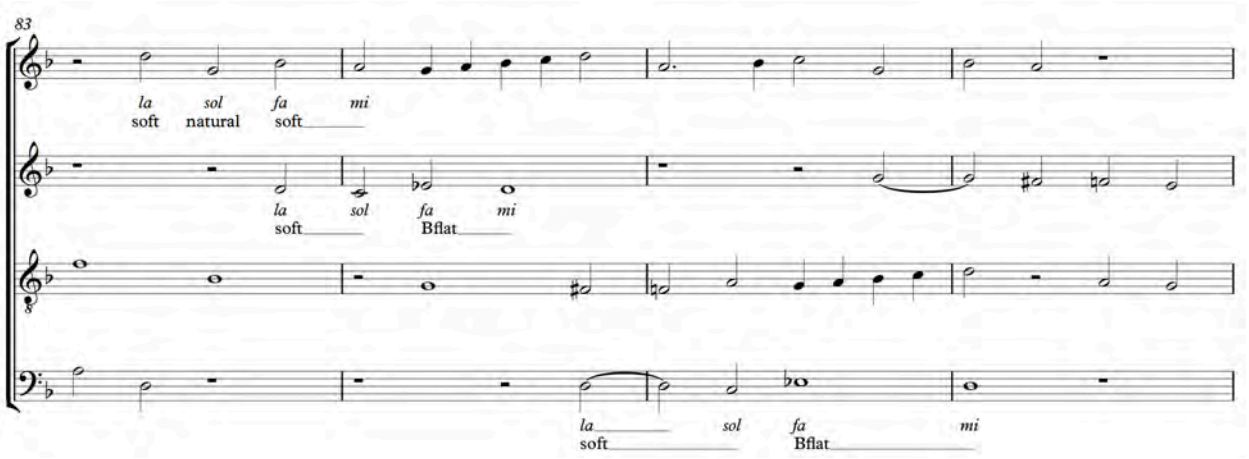
Section 6 is a rhythmic "cooling off" in that half-notes rather than quarter-notes are now the primary duration. This is the only section of the piece to focus on pitch-related variation rather than rhythmic and metric variation. The initial subject's descending tetrachord is chromaticized, and the ascending fifth tail from the opening section of the piece returns. New countersubjects are created by varying the answer with *inganni* (**Example 3.14).**[91]



Example 3.14. The beginning of section 6 (mm. 76.-78) showing the creation of new countersubjects with *inganni.*

The culmination of the *inganno* variation process involves the note E-flat, a note already made significant in sections 1, 3, and 4. In the alto in m. 84, E-flat and D (*fa mi*) imply a B-flat hexachord and substitute for the B-flat and A (*fa mi* in the soft hexachord) that continue the descending tetrachord in the original version (**Example 3.15)**.

[91] Gene S. Trantham, "An Analytical Approach to Seventeenth-Century Music: Exploring *inganni* in *Fantasia seconda* (1608) by Girolamo Frescobaldi," *College Music Symposium* 33-34 (1993-94): 81, 84.



Example 3.15. *Inganno* countersubject with E-flat in mm. 83-86.

The *inganno* substitution of E-flat-D is emphasized by the semibreve note values in its second occurrence, in the bass in mm. 84-86.

Conclusion

One of the most intriguing aspects about this piece is how Frescobaldi foreshadows some of the rhythmic games to be played already in the opening section and then leads performer/listener towards a passage of greatest rhythmic and metrical complexity (the end of section 4 and section 5) that is a logical outgrowth of strategies that have been at play all along.

Until the final section of the piece, pitch-related variations assume a secondary role. One recurring pitch-related element is the sparing use of E-flat for particular expressive effects. Recurring motivic ideas, particularly the *y* motives in sections 2-5, create subtle connections between sections. The *y* motives in particular help maintain three-beat rhythmic groups across sectional boundaries and, in conjunction with the omnipresence of varied forms of the opening subject, create connections for listeners and performers across the contrasting variation sections. The more obvious kinds of connective tissue work in combination with more subtle ones, like

the related uses of E-flat. These connecting devices occur in the context of variation sections that each have distinct rhythmic and mensural characters and yet can only be fully appreciated in the context of the overall progression of temporal variation.

Chapter 4. Harmonic and Motivic Progressions in *Toccata Duodecima* (Book 1, 1615)

At the start of the piece *Toccata Duodecima* is all about harmony. Motives are simple, and sometimes only subtly hinted at. Throughout the first section of the piece, however, motives become longer and more clearly defined. Relationships to what initially sounded like pure homophony at the beginning of the piece are uncovered. The changing motivic character in the first section happens in combination with a particularly interesting large-scale harmonic design that consists of a single cycle away from and returning to C Major. In the second section of the piece, the compositional focus turns more to motive. The piece culminates with a final section that is the peak of motivic complexity and demonstrates another distinct large-scale harmonic strategy.

4.1. Introduction to the Toccata Genre

The two books of toccatas, published in 1615 and 1627 respectively, are Frescobaldi's best known keyboard works, with the possible exception of *Fiori Musicali* (1635). Alexander Silbiger writes:

> There is little doubt that these works [the toccatas of the first book], and perhaps even more the toccatas in his second book (A.6), are largely responsible for the fascination Frescobaldi has exerted on musicians throughout the ages; their purely musical expression of intense and continually shifting passions has had few equals.[92]

[92] Frederick Hammond and Alexander Silbiger, "Frescobaldi, Girolamo," Grove Music Online, ed. Deane Root, updated and revised July 1, 2014, http://oxfordmusiconline.com.

And Willi Apel writes, "The toccatas are Frescobaldi's most characteristic creative activity. They carry the stamp of his personality more than any of his other works."[93] While I would argue that the imitative compositions, especially the *Capricci*, and the variation sets (especially the groundbass pieces) are just as characteristic of the composer, Apel's statement reflects both the long-held popularity as well as the relative accessibility of the two toccata books.

The history of the keyboard toccata was relatively short when Frescobaldi published his first book. From Venice, important collections include the toccatas from Andrea Gabreli's 1593 *Intonazioni* and especially the two books published by Claudio Merulo.[94] In Naples, Trabaci and Mayone also published toccatas.[95]

The harmonic world of Frescobaldi's toccatas is dramatically different from the toccatas of his predecessors. The tonal language is more baroque than in any of his previously published collections since dominant/tonic relationships anchor the overall tonal scheme. The toccatas exhibit a range in types of virtuosic keyboard figuration that is unknown in the music of earlier composers. For modern keyboardists, it is easy to hear Frescobaldi's toccatas as the origin of certain kinds of figuration that spread to Germany and Austria through Froberger, Pachelbel, Weckmann, and many others. That the toccatas are both in terms of harmony and figuration

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[93] Willi Apel, *The History of Keyboard Music to 1700,* translated and revised by Hans Tischler, (Bloomington: Indiana University Press, 1972), 458.

[94] Andrea Gabrieli *Intonationi d'organo di Andrea Gabrieli...libro primo* (1593) and Claudio Merulo *Toccata d'intavolatura d'organo, libro primo* (1598) & *libro secondo* (1604).

[95] Mayone's toccatas were published as part of two books of keyboard pieces called capricci, *Primo Libro di Diversi Capricci per sonare* (1603) and *Secondo libro di diversi capricci per sonare* (1609). Trabaci's are also included in books of various keyboard pieces: the *Ricercate, canzone francese, capricci, canti fermi, gagliarde, partite diverse, toccata durezze e ligature, et un madrigal passagiato nel fine* (1603) and *Il secondo libro de ricercate & altri varij capricci* (1615).

closer to later, more familiar Baroque music from northern Europe surely accounts for some of their popularity.

At the same time, the strangeness of the chromaticism and the harmonic language as a whole in some of the toccatas, especially the toccatas for the elevation and those that invoke the *durezze e ligature* style, has understandably also attracted a great deal of attention over the years.[96]

Special Characteristics of Toccata Duodecima from Libro Primo

The toccata analyzed in this chapter, *Toccata Duodecima* from Libro Primo, is unusual in the first book in several important ways. Christopher Stembridge comments that the polyphonic conception of *Toccata Duodecima* is unique: it is more strictly written in four parts than any of the other pieces. As such, it anticipates the later open score toccatas from *Fiori Musicali*.[97]

The term toccata generally implies some amount of virtuosic passagework that demonstrates the technical agility of the performer, but in *Toccata Duodecima* the amount of quick figuration is quite limited. The only piece with fewer sixteenth notes in the two books of toccatas is the eighth toccata from *Libro Secondo*, which is explicitly titled *di durreze e ligature. Toccata Duodecima* is not labeled *di durezze e ligature,* but the prevalence of dissonances and suspensions as well as minim writing references the style. At the same time, one of the

[96] *Durreze e ligature:* literally hardnesses (dissonances) and ties (suspensions). The term came to be applied to particular keyboard pieces in which these musical features are highlighted. *Toccata Terza* and *Toccata Quarta* from *Il Secondo Libro* are labeled as elevation toccatas in the print and feature many dissonances and suspensions. *Toccata VIII* in the same book is described as *di durezze e Ligature*. *Toccata Duodecima* in Libro Primo (the focus of this chapter) is also sometimes described as a *durreze e ligature* piece.
[97] Christopher Stembridge, Introduction to Frescobaldi *Organ and Keyboard Works I.1* (Ricercari, et Canzoni franzese), (Kassel: Bärenreiter, 2009), XIII-XIV.

interesting aspects of this particular toccata is that the *durezze e ligature* style does not continue unabated throughout.

Alexander Silbiger writes of the toccatas, "While one does come across motivic or other, more subtle cross-references between remote sections...the surprise is how much Frescobaldi avoids them, particularly the more obvious kinds of allusions."[98] Here too, *Toccata Duodecima* is an exception, since in this piece numerous different motivic ideas create connections between sections.

4.2. Outline of the Sectional Structure

The eight short sections of *Toccata Duodecima* group into two larger halves, Section 1 comprises the first 60% of the piece, mm. 1-37. Section 2 comprises mm. 38-59. The two halves are delineated both in terms of figuration and harmony. The cadence to G Major in mm. 37-38 is the first full cadence to G Major (the previous cadence to G in mm. 32-33 is evaded). The cadence is highlighted structurally by the prolongation of D Major in the bass in mm. 35-37. In terms of figuration, the beginning of section 2 marks the end of minim and quarter note motion and their replacement by eighth notes and sixteenth notes. The piece is delineated here by the strong harmonic motion to the dominant as well as the piece's most marked change in figuration.

The subsections of sections 1 and 2 outlined in **Table 4.1** are also delineated by changes in harmony and figuration. Five of eight subsections end with correct Renaissance cadences.

The other three subsections are harmonically defined by arrivals in new key areas that are not accompanied by complete Renaissance cadences.

All but two of the subsections (excepting 1c and 2b) have a characteristic motive or motives (listed in **Table 4.1**). In the first half of the piece (section 1) the characteristic sectional motives are not confined to the particular section in which they are most prevalent, but rather accumulate across several subsections. Furthermore, some of the characteristic motives in Section 1 are introduced in the subsection that immediately precedes the one in which they are most prevalent (see **Motivic Transitions in Section 1** below).

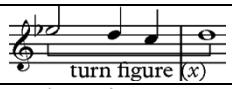
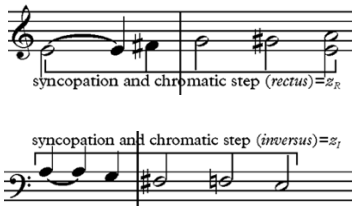
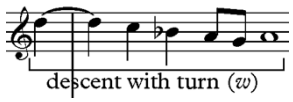
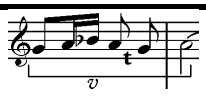
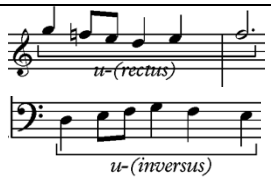
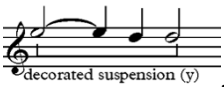
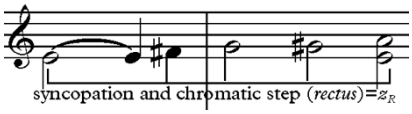
Section	**Harmonic Structure**	**Characteristic Motives**
1a. mm. 1-9	C Major to a minor (cadence)	
1b. mm. 9-16	a minor continues (cadence)	
1c. mm. 16-21	a minor-D Major-G Major (ends with evaded cadence to G)	Recap and preview
1d. mm. 21-32	G Major to C Major (cadence)	
1e. mm. 33-37	C Major to G Major (cadence)	
2a. mm. 38-42	G Major to C Major	
2b. mm. 43-45	C Major to D Major (cadence)	-----
2c. mm. 46-59	D Major-G Major-C major (cadence)	

Table 4.1. *Toccata Duodecima,* sectional outline.

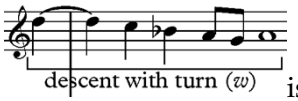
Some of the characteristic motives also relate to one another or to preexisting features of the piece. Suspensions figure into the piece from the beginning, but are not decorated until the second subsection (1b), in which virtually every true suspension is decorated as in motive *y*:



. The chromatic semitone is a feature of the piece from the beginning, but it is only combined with a displaced minim and a tetrachord ascent in 1d as motive *z* (*rectus* and *inversus*):

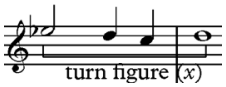


. Motive *w*

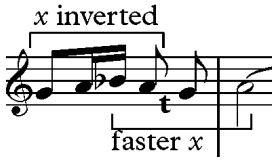


is the characteristic motive of section 1e and is the first wholly derived motive in the piece. It combines the tetrachord descent from the *inversus* form of *z* with the turn figure from motive *x*, the turn figure in the first subsection (1a).

In section 2a, motive *v* combines a faster version of the turning figure *x*

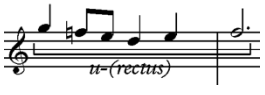


with its melodic inversion **(Example 4.1).**



Example 4.1. Derivation of motive *v* (alto, m. 38, b. 4) from *x*.

In Section 2c, motive *u*



combines the dactylic quality (long followed by two shorts) of *x* with the tetrachord descents of *w* and *zI*.

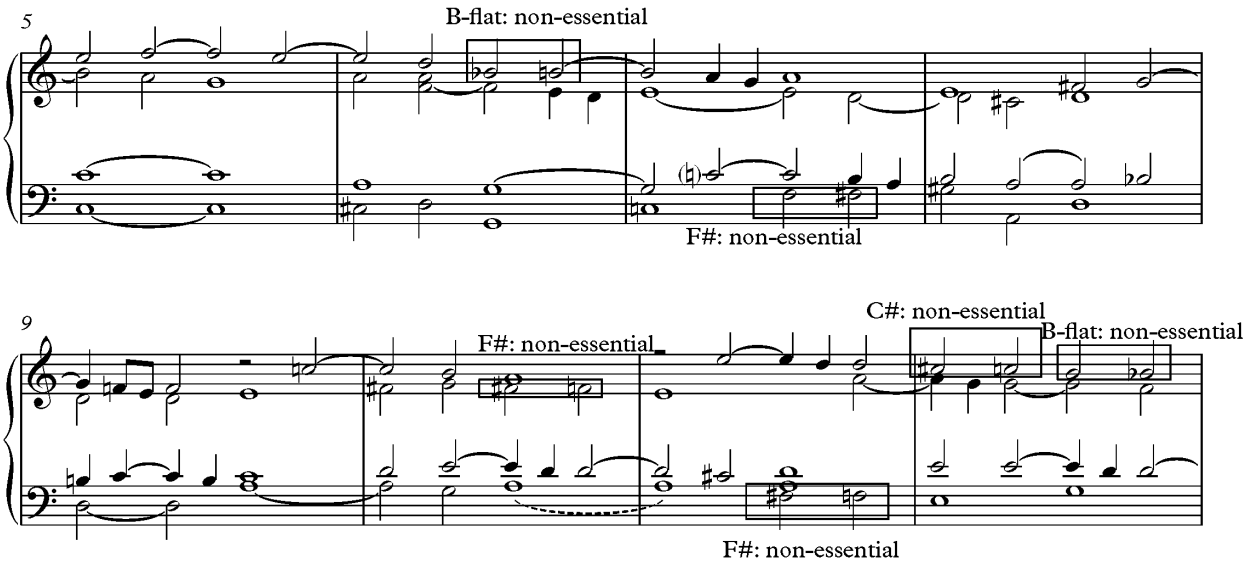
In addition to the relationships between the motives themselves, the chromatic semitone, motivic transitions (in the A section), and motivic recall create further connections across sections of the piece discussed below.

The Chromatic Semitone as a Connective Element

Kyle Adams proposes a theory of chromaticism for seventeenth-century music that distinguishes between essential chromaticism, in which a chromatic alteration is required to correct a "grammatically incorrect sonority", and two types of non-essential chromaticism. Adams distinguishes between two types of non-essential chromatic tones: Type A chromatic tones correct "syntactically" incorrect progressions whereas Type B chromatic alterations are inserted for purely expressive purposes.[99] A pitch raised by a semitone to create a major sixth-octave cadence is a typical example of a Type A non-essential chromatic tone. A minor sixth moving to an octave at a cadence is an example of a "syntactically" as opposed to "grammatically" incorrect progression.[100] Most essential chromatic tones serve to correct horizontal or vertical tritones.

According to Adams' classification system, the chromatic semitones beginning in m. 6 are non-essential. In this passage, the chromatic semitone becomes an expressive and emblematic motivic element (see **Example 4.2**). Chromatic semitones occur in every section of the piece and are therefore its most characteristic musical element.

[99] Adams, Kyle, *A New Theory of Chromaticism from the Late Sixteenth to the Early Eighteenth Century*, Ph.d dissertation, (City University of New York, 2006), 99-100.
[100] Ibid., 99.



Example 4.2. Essential and non-essential chromaticism in mm. 5-12.

4.3. Motivic Transitions in Section 1

Section 1a

Frescobaldi often either completely states or merely hints at motives that will be more prominently featured later. He also returns to previously introduced motives. Motivic transitions are often effected by introducing note types that have not occurred previously.

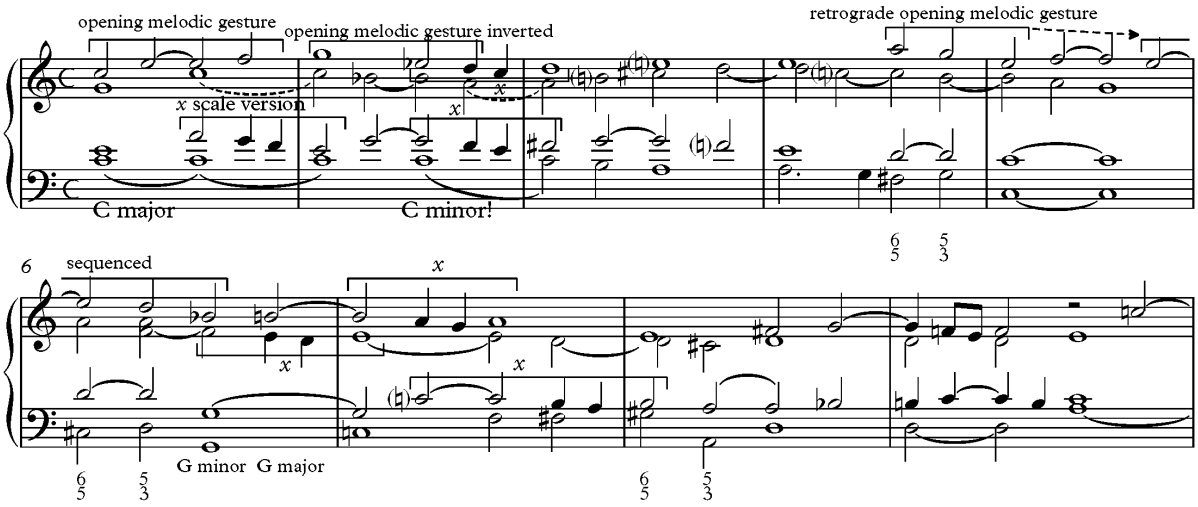
At the beginning of the first section, the texture is very homophonic. With the introduction of new motives in each subsequent subsection, the music becomes increasingly defined by motive and imitation until the arrival on the C pedal point in m. 32 and the beginning of Section 1e in m. 33. While Frescobaldi's toccatas are often described as alternating homophonic and imitative sections, in the first section of this piece there is not a clear cut dichotomy between homophonic and contrapuntal textures. Instead, a contrapuntal texture gradually emerges out of a texture that was initially homophonic. The emergence of a more

imitative and motivically defined texture occurs in the context of large-scale tonal motion away from and returning to C major (described in the next section).

A number of the musical ideas introduced in the first section return later in the piece. The turning figure (*x*) that is the primary motive in Section 1a, is of the simplest possible character. Motive *x* also occasionally appears as a descending four note tetrachord (tenor, m. 1, b. 3) instead of as a turn. While the first melodically adjacent chromatic semitone occurs in m. 6 (soprano, b. 3-4), the juxtaposition of major and minor sonorities that the melodic chromatic semitone enables later features already in the first two measures. The sonority prolonged above the C pedal tone shifts from C major in measure 1 to C minor in m. 2, b. 3 (see **Example 4.3**). Although E natural and E-flat are not adjacent, the shift from major to minor versions of the same sonority is still striking.

The melodic gesture in the second measure (soprano G, E-flat, D) is an exact intervallic inversion of the melody in the first measure (C, E, F-up a major third, up a half step). Another noticeable melodic idea in the first subsection is the sequencing of the melodic pattern step down, third down (soprano, m. 4, b. 3 ff.), harmonized $\frac{6}{5}$, $\frac{5}{3}$, $\frac{5}{3}$.[101] This melodic pattern is a retrograde of the melodic gesture in m. 1 (up a third, up a second). The opening melodic gesture occurs in the context of the opening prolongation of tonic harmony. In mm. 4-6 the sequencing of a related descending gesture begins harmonic motion away from C-Major.

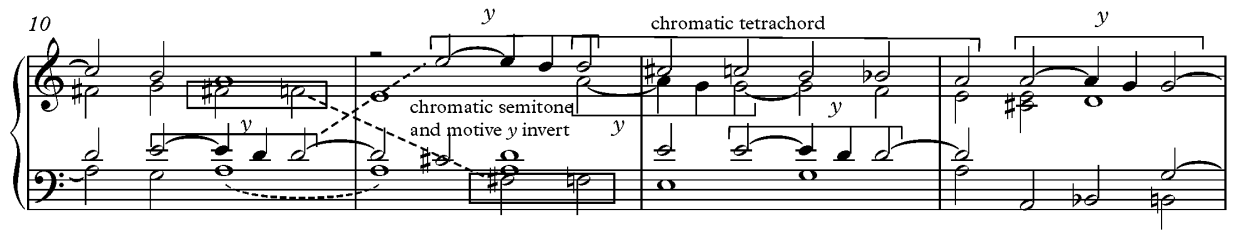
[101] In mm. 5 & 6, the third chord of this sequence includes a seventh. I am interpreting the seventh chords in these measures as embellished root position chords.



Example 4.3. Section 1a, mm. 1-9.

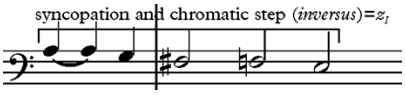
Sections 1b & 1c

Section 1b (mm. 9-16) consists of one long phrase in a-minor. Whereas Section 1a features two tonic-dominant-tonic cycles before moving away from C major, Section 1b is more straightforward harmonically. The suspensions of the first subsection are now decorated as in motive *y*. The primary compositional tactic is the contrapuntal combination of the decorated suspension motive with descents that include chromatic semitones. The configuration of motive *y* and the F#-F chromatic semitone inverts between mm. 10-11. The entry of *y* in the soprano in m. 10, b. 2 begins as an imitation at the octave of the tenor entry in the previous measure, but is extended by a descent through a complete chromatic tetrachord in m. 12 (**Example 4.4**).

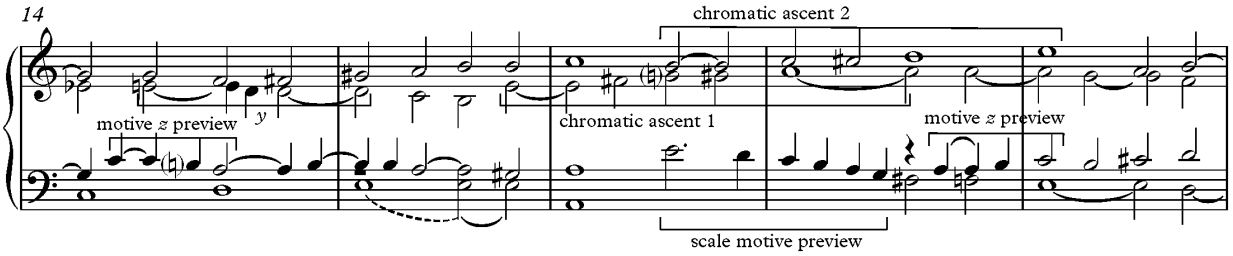


Example 4.4. Chromatic semitone and motive *y*, Section 1b, mm. 10-13.

The end of section 1b and the beginning of section 1c preview two motives that become prominent in the next section (1d). The first syncopated minims in the piece (tenor, m. 14, b. 1.5 and m. 16, b. 3.5) preview the forthcoming syncopated minim with chromatic descent motive (*z*)



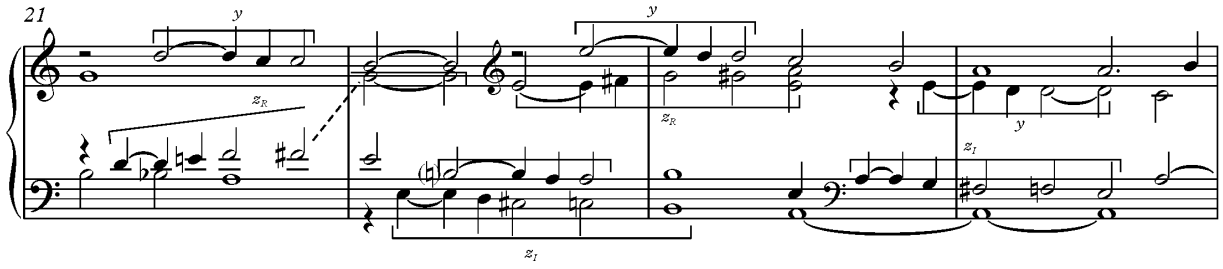
in section 1d. In addition to the preview of *z*, a descending scalar motive (tenor, m. 16, b. 3) at the beginning of section 1c hints at another motive that becomes prominent in the next section. The texture is defined by the combination of the descending (diatonic) scalar motive with chromatic scalar ascents, first in the alto beginning in m. 15, b.4 and imitated at the fifth above in the soprano in m. 16, b. 3 (**Example 4.5**). This is a good example of how even in the toccatas imitation is an important source of new musical material.



Example 4.5. Syncopated minims anticipate motive *z* in mm. 14-18.

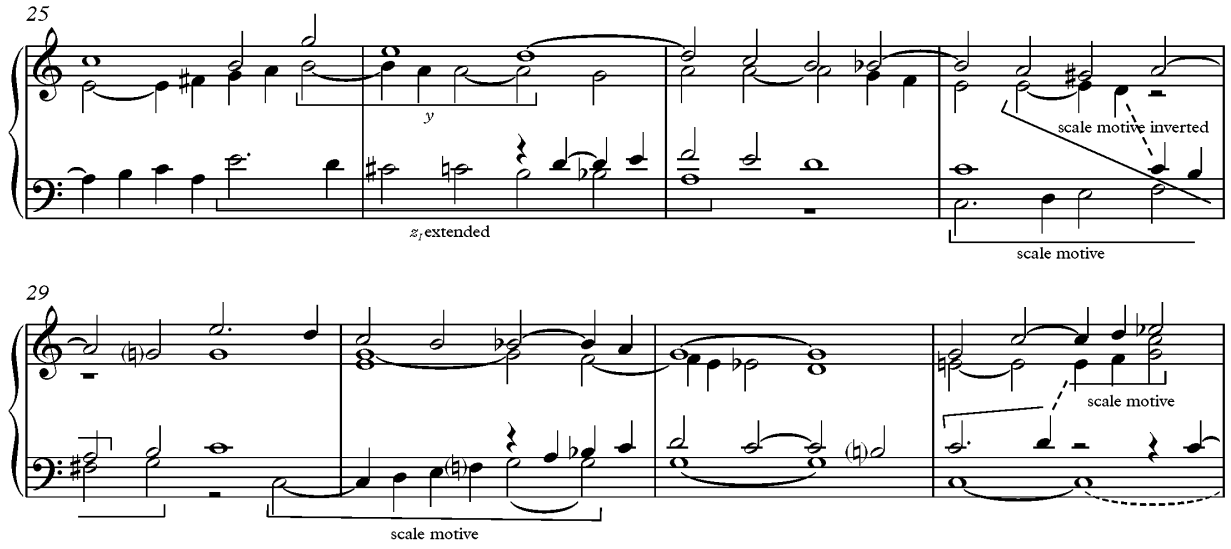
Section 1d & 1e

In Section 1d (mm. 21-31), the decorated suspension motive *y* from Section 1b (mm. 9-16) returns as a countersubject, accompanying the new section motive, *z* (see **Example 4.6**).



Example 4.6. Motives *y* and *z* in mm. 21-24.

As the section continues z_I is extended to span the second descending chromatic tetrachord of the piece and shifted to begin on the beat. While the first chromatic tetrachord of the piece descended in even minims (mm. 11-12, **Example 4.4**), the rhythm of this second descent  matches the rhythm of the ascending and descending scalar motives that become prominent beginning in m. 28 (**Example 4.7**).



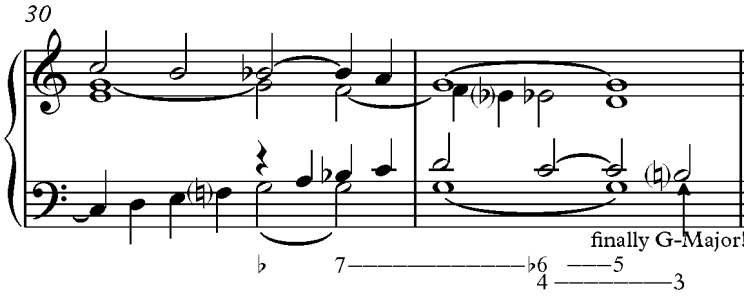
Example 4.7. Scalar motives derived from the extension of *z* in mm. 25-32.

4.4. Harmony in Section 1

There is a great deal of motivic detail in the first section, yet especially in the first twenty measures, the motivic structure is not foregrounded. The most interesting part of the first section is rather the large-scale harmonic design: motion away from and returning to C major occurs across a 30 measure span. Harmonic motion of this scope is a new feature of Frescobaldi's music in this collection.

The most important harmonic features of this section are the tonal focus points on a-minor and the downplaying of the dominant G-major. Although a cadence to the dominant is suggested in the second half of m. 20, root position G-major triads are entirely absent between mm. 12, b. 3.5 and m. 29, b. 2. While the G-major dominant in m. 29, b. 2 is in fact the mechanism that returns the piece to C-major, the G pedal point in mm. 30-31 is a more emphatic arrival on the dominant due to its length. Even during this pedal point, however, the G major

sonority itself is not emphasized much. The bass arrival to the note G in m. 30, b. 3 is harmonized by a g-minor sonority, the (minor) $\frac{6}{4}$ is delayed by the long 7-6 suspension, and the B-natural of G-major is heard only on the final half note (**Example 4.8)**.



Example 4.8. G-Major sonority downplayed during dominant pedal, mm. 30-31.

One result of the downplaying of the dominant in the first part of the toccata is that the sense of arrival to G-major is heightened when a full cadence to that key finally occurs in mm. 37 and 38. This is what I interpret as the structural arrival on the dominant and the beginning of the piece's second section. Another result of the early downplaying of the dominant is that the long dominant pedal point at the end of the piece (mm. 56-59) sounds more dramatic than it would have had there been more of a focus on the dominant in the first half of the piece.

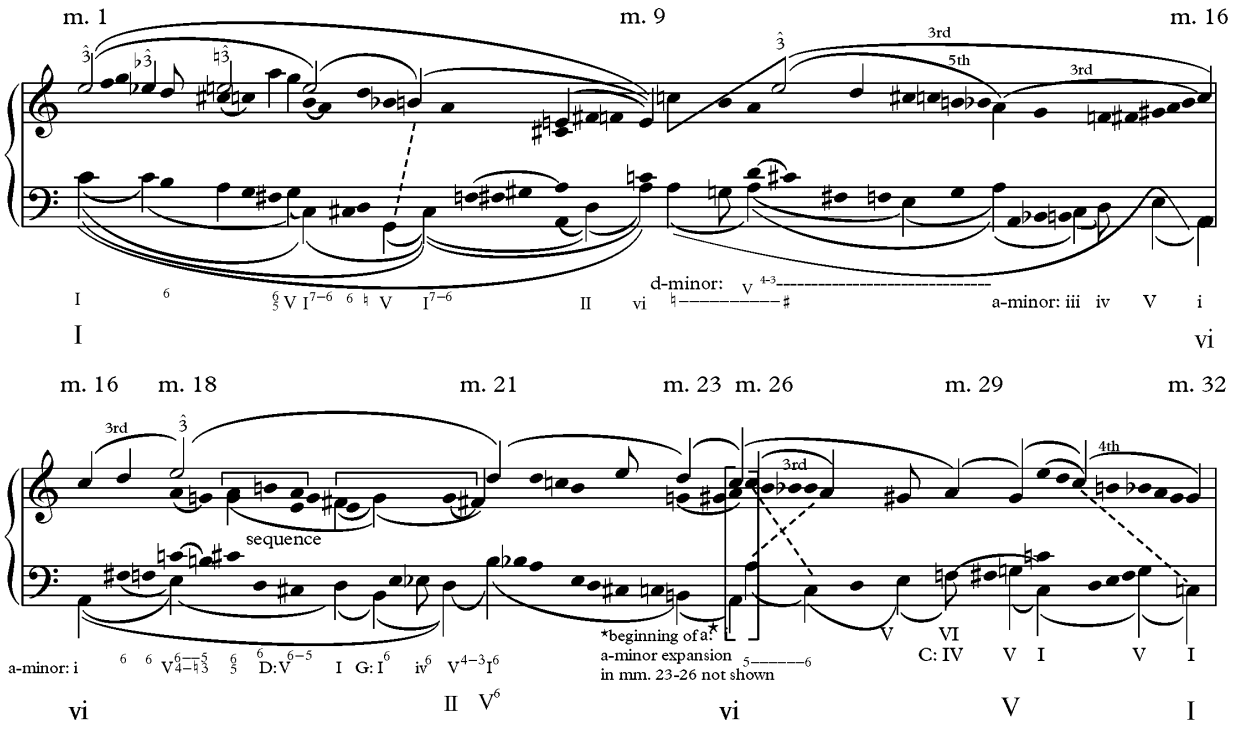
The music in the first part of the piece is harmonically driven and the tonal structure relatively involved. Since the large-scale harmonic motion away from and returning to C major occurs in several stages, a voice-leading sketch helps give an overview of the harmonic path (**Example 4.9**). The harmonic plot begins with a turn to a-minor: the surprise goal of the lengthy first phrase (Section 1a, mm. 1-9). The 2-3 suspension in m. 9, b. 2 sets up a cadence to C Major

that never materializes. (Earlier would be cadences to C Major in m. 5 and m. 7 are averted by suspensions.)

The following phrase (section 1b, mm. 9-6) is centered on a-minor even though mm. 11-mm. 14 may suggest A-major as the dominant of D. In mm. 14-15, however, the $\hat{3}$ $\hat{4}$ $\hat{5}$ bass ascent in a-minor leads to an unequivocal cadence in that key. In mm. 18-19 a brief melodic sequence modulates from a-minor to D-Major and finally to G. The semibreve D, in conjunction with the suspension in m. 20, b. 3-4, create a big cadential set-up toward G Major, but the arrival is evaded by a move to a G-Major 6 chord (first inversion) instead of root position.

The G-Major six chord is briefly prolonged through the bass descent in m. 21 and the entry of the descending motive *z inversus* in the bass (m. 22). G Major does not however play any larger structural role here but simply is a way of moving between the D-major at the end of measure 21 and the arrival on a-minor in m. 23, b. 3. The return to a-minor is achieved through the 6-#6 motion in the alto in m. 23, b. 1-2.

After the dominant of a minor is reached in m. 28, b. 3, the bass continues ascending and finally does reach a G-major root position chord in m. 29, b. 2. A full arrival to C major is at first postponed by a minim rest in the bass (m. 29, b. 3). The complete cadence to C with suspension occurs in mm. 31-32. I do not interpret the arrival to C major (where the sketch in **Example 4.9** ends) in m. 32 as the end of the first section. Instead the C pedal point leads to a D pedal point and a complete cadence to G in mm. 37-38. As a whole the first section progresses tonic-dominant, but the particularly interesting part (and the focus of the sketch) is the harmonically closed portion ending with the arrival back to C in m. 32.



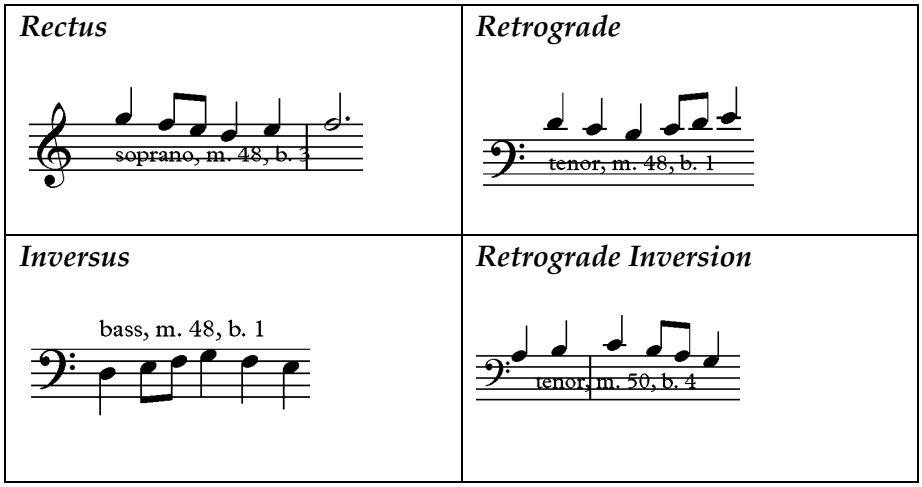
Example 4.9. Voice Leading in the harmonically closed portion of Section 1, mm. 1-32.

4.5. Motive and Harmony in Section 2

At the beginning of Section 1, motives are a secondary aspect of the texture. The music is driven almost entirely by harmony. As Section 1 progresses, motives are more clearly defined and more easily audible in the texture until the arrival to the C-pedal point in m. 32. In Section 2 (with the exception of the brief Section 2b), motives become an even more prominent part of the compositional design.

Section 2a (mm. 38-42) is the simplest part of the piece in terms of motivic and harmonic structure and Section 2b (mm. 43-45) is a short, improvisatory, modulating section that leads from C-Major to D-Major. Section 2c (mm. 46-59) is the high point in terms of motivic complexity in the piece. The most important motive in the section is motive *u*, which appears in

four versions: *rectus*, *inversus,* retrograde, and retrograde inversion (**Example 4.10**). Each of the four versions happens enough times that their individual identities and transformation relationships are unmistakable. The retrograde inversion form, for example, sounds together twice with the *rectus* form, including at the outset of the section (see **Example 4.11**).



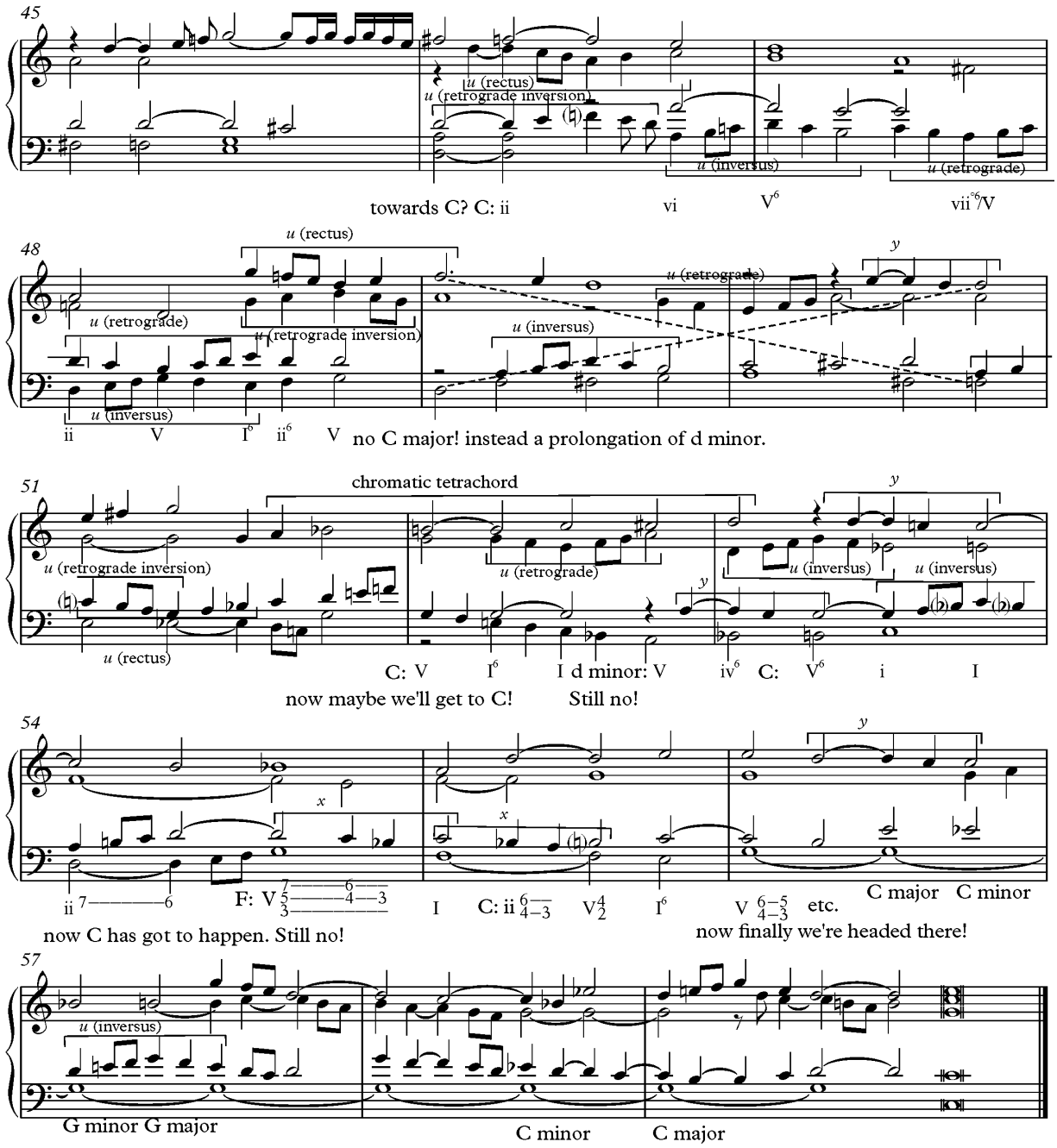
Example 4.10. Four transformations of motive *u* in Section 2c.

The primary harmonic tactic of the section is to suggest C-major almost at the outset while dramatically delaying a full-fledged arrival and cadence to that key (**Example 4.11**). The section begins in D Major (m. 46) but the chromatic semitone slides the chord down to d minor. The circle of fifths progression that follows suggests ii-vi-V in C-major. The applied chord in the final half of m. 47 briefly suggests G as a tonal center before another ii-V run in m. 48 actually lands on C major, albeit in first inversion (m. 48, b. 3). Another potential dominant-tonic arrival is avoided at the downbeat of m. 49, and instead a prolongation of d minor begins.

At this point a few measures of masterful music begins as the decorated suspension motive *y* from Section 1 reappears in the soprano at the end of m. 50. The soprano ascending

third E-F#-G at the beginning of m. 51 is sequenced melodically down a sixth to G-A-B-flat. The second and third notes of the second melodic ascending third (soprano, m. 51, b. 3) also begin an ascending complete chromatic tetrachord A-D. The chromatic bass causes momentary harmonic disorientation as a C Major 6 chord at the beginning of m. 51 leads to E-flat major on b. 2 of that measure. Steadier ground is recovered at the beginning of m. 52 as G Major followed by a C Major 6 chord again present the possibility of returning to C major for good. Alas, the chromatic tetrachord in the soprano continues its upward march, enabling again the suggestion of d-minor at the end of m. 52.

In m. 53, C minor followed by C major finally appear in root position. The suspension in the soprano above the bass D at the beginning of m. 54 again give the best set up yet for a cadence to C-major. Instead, the cadence is blocked by a g minor chord complete with seventh (m. 54, b. 3). The resolution of the seventh in combination with the fifth moving down by step shove the chord suddenly into functioning as a V_3^4 chord in F major. It is in conjunction with this audacious harmonic move that the *x* turning motive from the first section reappears discretely in the tenor. Finally in m. 56 the dominant pedal is reached. The juxtaposition of C major and C minor as well as G major and G minor sonorities continues until the very last measure of the piece.



Example 4.11. Motive and Harmony in mm. 45-59.

The final section of *Toccata Duodecima* demonstrates the same level of ingenuity with motive and contrapuntal combination as the collections of imitative compositions, and with a unique plot: laying out a motive in four different possible transformations. What is interesting about both this section and the first part of the piece is that the motivic working out takes place

in the context of large-scale harmonic progressions that are not found in the earlier imitiative collections (*Ricercari*, 1615 and *Fantasie,* 1608). The relationship of the motivic language to the drawn-out harmonic phrases varies in the piece. The world of nearly pure harmony at the beginning of piece gives way in some places to a typically Frescobaldian motivic thicket and simple figuration in others.

The piece certainly is chromatic and there certainly are suspensions. Yet it is not an attempt to write as many suspensions as possible or as chromatically as possible (which Frescobaldi would do elsewhere anyway), but rather shows particular ways of thinking about harmony and motive. Motives can be only vaguely hinted at (section 1a) or omnipresent (section 2a and 2c) and harmonic ideas can be worked out over very long periods of time (section 1a-1d) or in a more straightforward fashion as in later sections of the piece.

Chapter 5: Motive and Form in Frescobaldi's *Capriccio sopra il cucho* (1624)

This analysis examines the relationship of motive to form in the *Capriccio sopra il cucho* from Frescobaldi's 1624 collection of capriccios. The opening measures introduce motives that become the seeds of the motives in each of the subsequent sections of the piece. Motivic connections make the form of the piece cohere.

Despite the specificity of its cuckoo-call subject, this piece is typical of the capriccios in Frescobaldi's 1624 collection. Unlike the variation sets (*partite*) appended to the books of toccatas, in the capriccios meter and section lengths of individual variations vary dramatically. Rather than departure from and return to tonic as in later fugues, in the *capricci* form is a process of varying old motives and creating new ones woven into more and less imitative contrapuntal fabrics. Rather than harmonic tension and release, waves of different kinds of motivic complexity (more highly saturated, more tightly packed rhythmically, greater number of motives) occur in rhythmic settings with varied note lengths and articulation points in a variety of meters.

The chapter aims to give as many analytical points of entry to the piece as possible. The first part of the chapter introduces the musical style of the capriccio through close analysis of the first seven measures, which contain the motivic seeds that sustain the succession of variations. After having explained the unusual opening of the piece, the next section of the chapter contextualizes Frescobaldi's collection of pieces in this special form type. The discussion of the work's sectional organization that follows begins with an explanation of how meter relates to the formal structure, continues with a proposed sectional delineation of the work, and concludes by discussing the progression of motivic variation and the relationship of each

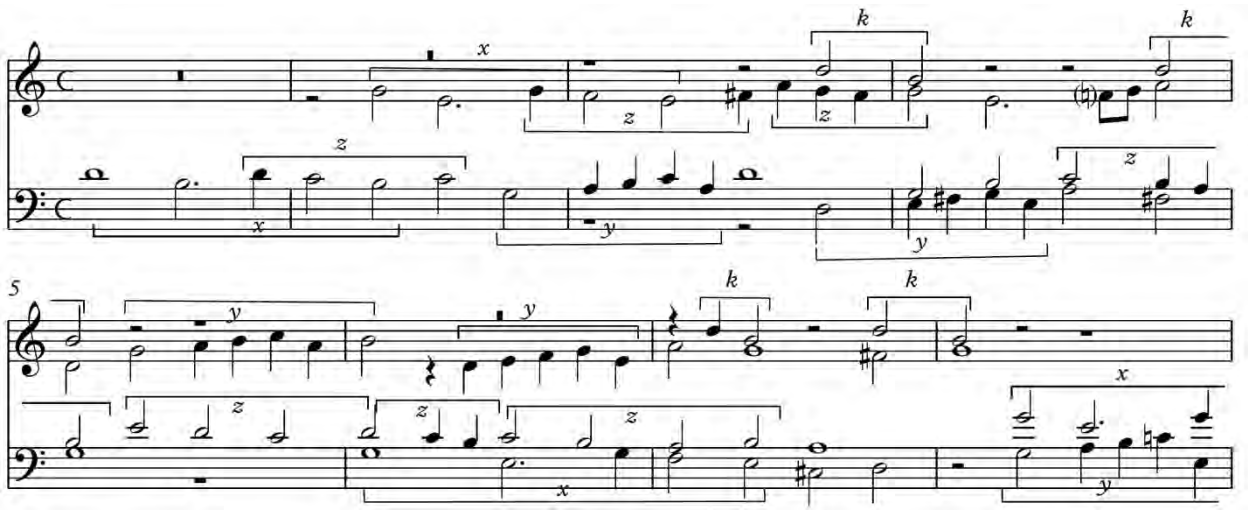
section's characteristic motives. My analysis suggests ways of listening to motivic variation as part of processes spanning multiple sections rather than only as in the moment *varietas* (variety for variety's sake alone).

The final section of the chapter examines the piece section by section, exploring the diverse ways that the composer organizes them in terms of motive, imitation, and harmony, and highlighting some of what makes the music engaging on a measure by measure basis.

5.1. The Opening Measures

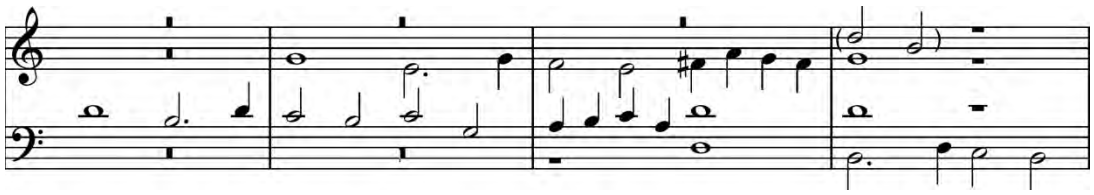
Although in some ways ricercar-like, various cues at the opening of Frescobaldi's *Capriccio sopra il cucho* from the composer's *Il Primo Libro di Capricci* (1624) suggests that this piece is not a typical ricercar.[102] Although imitative, the imitation is non-standard. The ricercar-like initial subject (*x* in **Example 5.1**) is imitated in only one of the four contrapuntal voices during the first point of imitation. The soprano voice contains only the cuckoo call (*k* in **Example 5.1)** throughout the piece: a D-B descending third that is never transposed.

[102] Girolamo Frescobaldi, *Il Primo Libro di Capricci fatti sopra diversi soggetti et arie,* (Rome: Luca Antonio Soldi, 1624).



Example 5.1. Frescobaldi, *Capriccio sopra il Cucho*, mm. 1-8.

It is not only the cuckoo call that makes the point of imitation non-standard, however, but also that motive *x* is answered only in the alto in m. 2 and not in the bass in m. 3. It would have been entirely possible for Frescobaldi to continue with a more standard ricercar-like exposition, in which *x* would have entered in the bass in m. 3, b. 3 (**see Example 5.2**).

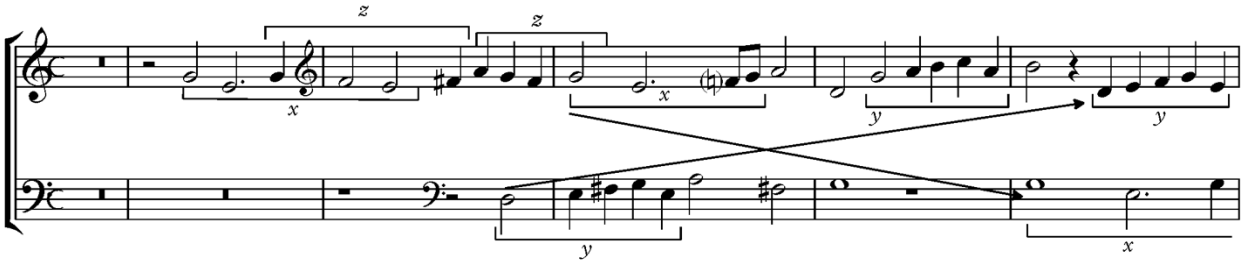


Example 5.2. Normalized recomposition of mm. 1-4 with entry of motive *x* in bass in m. 3, b. 3.

In Frescobaldi's version, the bass does not enter with the initial subject (*x*) in m. 3, but instead with motive *y*. This is a significant move on the composer's part, not only because it does not conform with the expected pattern of imitation but especially because motive *y* has already been heard as a countersubject (in the tenor, beginning in m. 2, b. 4) and not as

an initiating motive. Does Frescobaldi use *y* instead of *x* in m. 3 because it allows for the cuckoo call (*k*) to enter earlier, and in what becomes its preferred metric placement (e.g. as an anacrustic motive from beat 4 to beat 1 or from beat 2 to beat 3)?[103]

Although the opening may sound like a ricercar, the compositional design shows that this is clearly another kind of piece. The opening section is based on two-voice blocks of imitation at the fourth above/fifth below and two-voice blocks of *x* and *y* motives in invertible counterpoint. This two-voice invertible structural voices can be seen clearly in the near exchange of the alto and bass parts in m. 4 and m. 6 (see **Example 5.3)** . Note that the intervallic design of the *x* and *y* motives allows the composer to vary the rhythmic alignment of the invertible blocks. The two-voice structural design of the imitation and the invertible counterpoint allows Frescobaldi maximum flexibility in terms of motivic placement and variation already in the opening measures.



Example 5.3. Alto and bass extracted from mm. 1-6 showing invertible *x* and *y* motives.

The unexpected entry of *y* in the bass in m. 3 is not the only example of motivic recontextualization and variation in the opening measures. The initial subject (motive *x*) also opens with the descending third of the cuckoo call, so when the cuckoo call first occurs in m. 3, it has been foreshadowed by the descending third of *x.* Already in the answer *x* is rhythmically

[103] In the recomposition in **Example 5.2,** the first possible placement of the cuckoo call is in m. 4, b. 1.

varied. In its first iteration in the tenor, *x* is a whole note followed by a half note, but at the answer in the alto (mm. 2-3) it begins with two half notes instead.[104] The first note of *y* is halved when it enters in the alto in m. 6, b. 2.5 just as the first note of *x* is halved in m. 2. The overall metrical placement of *y* remains the same as in its first three occurrences.

Motive *y* is made more prominent when it serves as an initiating motive in the bass in m. 3; motive *z* is made more prominent through extraction and repetition. Motive *z* is a turning figure that descends a step, and is initially merely the tail of the opening motive *x* (tenor, m. 1, b. 4.5, see **Example 5.1**).[105] Already in the alto answer, *z* is transposed up a step and repeated. In the tenor (beginning in m. 3, b. 3), *z* is repeated four times, with two different rhythms ( and ) and at three different pitch levels (beginning on C, E, and D). The number of repetitions helps bring attention to this motive. The extraction of both *y* and *z* from their original context is a motivic variation tactic which is characteristic of Frescobaldi's music.

The fourth prominent motivic idea in the opening of the capriccio is the cuckoo call itself, labeled *k* in **Example 5.1**. The first unexpected rhythmic/metric configuration of the cuckoo call occurs in measure 7, b. 1-2, in which it appears as quarter note-half note rather than two half notes. The rhythmic alteration of the cuckoo call here draws attention to its non-standard metrical placement.

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[104] The varied rhythm of the answer raises the question as to whether the performer should stress the G (the initial note of the subject) even though it is in a weak metrical position or emphasize the anacrustic quality of this presentation by treating the G as a pickup to the E. The first alternative results in a contra-metrical stress; the second displaces the accent location within the subject.

[105] This same figure is later called *cadence* in Bach's table of ornaments, which is largely based on D'Anglebert's.

The opening measures then introduce not only the primary subject of the first section, but also a network of motives that will be repeated, developed, and recontextualized throughout the composition. The varied rhythm of the cuckoo call in m. 7 introduces one of the humorous aspects of the piece: that the listener can never be sure as to exactly when the cuckoo will next appear.

5.2. Introduction to the *Capriccio* genre

The motivic concentration in the opening measures of the *Capriccio sopra il Cucho* exemplifies one way that the capricci differ from Frescobaldi's earlier contrapuntal collections, the *Fantasie* of 1608 and the *Ricerari et Canzoni* of 1615. The designation of capricci implies for the composer a degree of compositional freedom within the context of an imitative contrapuntal piece. The capricci are a special type of *contrapuntal* variation set, and although Frescobaldi was not the inventor of the genre, his 1624 publication is the only collection devoted solely to it, making it a *unicum* in the history of keyboard music.

Each capriccio consists of a series of imitative variations on a popular tune or other *soggetto*, but as compared to the *partite* (variation sets) in Frescobaldi's books of toccatas, the sections of music and the imitation associated with them are much longer. The imitation is much more thoroughgoing. Moments of homophony where motivic working-out ceases are rare.

The capricci are closest to the variation canzona in terms of form. Like the 1615 canzonas, the capricci are multi-sectional, imitative, contrapuntal compositions with sections delineated by cadences and changes of meter. And yet if the capricci are canzona-like, they are

canzonas writ large. The pieces' length, technical difficulty, motivic concentration, and degree of compositional experimentation far exceeds that of the canzonas.

Frescobaldi does not treat the subjects consistently in the five canzoni in the 1615 collection. In some of the pieces, the opening subject appears constantly, and without much variation. In others, a new subject is associated with a new section, but the opening subject returns in its original or varied form. In the first canzona of the five, *Primo Tono*, each new section receives a new subject whose relationship to the original is not at all clear.

In the capricci, Frescobaldi reevaluates his conception of what a *soggetto* is. While something of the original subject and its associated motivic ideas are nearly always present in some guise, new motives are constantly being derived from and developed out of the original material. This rather abstract (as compared to more familiar variation-set types) process results in new subjects associated with each section that are nevertheless related to earlier material.

The continual renewal of motivic material that occurs in conjunction with the variation process makes the *Capricci* very different from the earlier *Fantasie* and *Ricercari*, in which sections are often elided more smoothly and subject(s) are maintained more strictly.[106] In the *Capricci*, as in the toccatas, a given section is often based on the spinning out of a particular motive with a distinctive rhythmic and metric character. The loosely-associative progression of motivic ideas constrained by the *soggetto*/*obligo* results in a distinctive form-type that is engaging, but at the same time challenging to parse.

The publication of the *Capricci* in *partitura* indicates that the composer viewed them as

[106] *Fantasia Seconda,* analyzed in **Chapter 3,** is the most metrically adventurous of the fantasias, and as such is the piece among Frescobaldi's earlier compositions that is most similar to the capriccios.

more explicitly imitative and contrapuntal than the toccatas, which were published in keyboard score (*intavolatura*) nine years prior, in 1615.[107] Nevertheless, as the opening of the *Capriccio sopra il Cucho* hints at, Frescobaldi is interested in the capricci in incorporating as many of the fantastic elements from the toccatas as possible in a contrapuntal context. Strongly contrasting fast and slow sections as well as changes of mood brought about through contrasting motivic characters and harmonic differentiation are characteristic of both the toccatas and the capricci.

Precursors and Influences

The most important precursors and influences on Frescobaldi's collection are from Naples: Giovanni Maria Trabaci's *Ricercate, canzone franzese, cappricci, canti fermi* (Naples, 1603) and three pieces by Trabaci's teacher Jean de Macque: *Capriccio sopra re fa mi sol, Capriccio sopra un soggetto* and *Capriccio sopra tre soggetti.*[108] Macque's *Terzo libro* (1597) of madrigals was dedicated to Alfonso II, Duke of Ferrara, and published in that city, which was also Frescobaldi's much beloved hometown. This suggests that Frescobaldi may have become familiar with Macque's music during his youth.[109]

Despite the limited number of capricci (at least that have been preserved through the centuries), Christopher Stembridge points out that the description Michael Praetorius gives of the genre in *Syntagma Musicum* fits Frescobaldi's pieces remarkably well:

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[107] Girolamo Frescobaldi, *Il Primo Libro di Toccate d'intavolatura*, (Rome: Borboni, 1615).
[108] Christopher Stembridge, *Frescobaldi Organ and Keybard Works,* Volume II, (Kassel: Bärenreiter, 2015), VIII.
[109] For more on Macque, see Richard W. Shindle, "Macque, Giovanni de" in *Grove Music Online,* ed. Deanne Root, updated January 20, 2001, htttp://oxfordmusiconline. On Frescobaldi's devotion to Ferrara see Patrick Macey, "Frescobaldi's Musical Tributes to Ferrara", in *The Organist as Scholar: Essays in Memory of Russell Saunders*, ed. K.J. Snyder (Stuyvesant, NY: Pendragon Press, 1994), 197–231.

> Capriccio or spontaneous fantasy: when you set out to create a fugue in whatever way you like, without, however, making it too long, but then pass on to another fugue as the humour takes you...In such fantasies and capriccios you can demonstrate your skill and artistry very well; everything deemed acceptable in music—suspensions creating dissonances, proportions and so on—may be used; but you should not stray too far from the bounds of the mode and the subject (*aria*) but keep within certain limits.[110]

Since *Syntagma Musicum* appeared five years before Frescobaldi's capricci, Stembridge proposes that Praetorius may have known the pieces by Macque or Trabaci.

Connection to Ferrara

The experiments with rhythm and meter in *Fantasia Seconda* (**Chapter 3**) connected that piece to Ferrarese tradition. In the capriccios, Frescobaldi makes the connection to Ferrara explicit in his dedication to Prince Alfonso d'Este. The dedication also makes clear that Frescobaldi specifically wished to pay tribute to his teacher Luzzaschi.[111] The dedication of the capricci to the memory of Ferrara and Luzzaschi is fitting given the technical difficulty and complexity of the collection, which Frescobaldi calls attention to in the preface:

> Per che il sonare queste opera potrebbè riuscire ad alcuni di molta fatica, vedendole di diversi tempi, & variationi...In questi componimenti intitolati Capricii, non hò tenuto stile cosi facile come ne miei Ricercari.
>
> [Since] some people may find it hard to play these pieces in view of the different tempi and variations...In these compositions called *Capricci,* I have not kept to such a simple style of writing as I did in my *Ricercari*.[112]

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[110] Translated by Christopher Stembridge, Preface to Volume III, *Frescobaldi Organ and Keyboard Works,* (Kassel: Bärenreiter, 2015), VIII.
[111] Translated in Frederick Hammond, *Girolamo Frescobaldi,* (Cambridge, MA: Harvard University Press, 1983), 191.
[112] Translated by Christopher Stembridge, Preface to Volume III, *Frescobaldi Organ and Keybard Works,* (Kassel: Bärenreiter, 2015), 2.

Frescobaldi goes on to write that he has striven "to combine skillfulness with study and pleasure" in the *Capricci*.[113]

Frescobaldi's use of preexisting, popular *soggetti* is another characteristic of the collection which distinguishes it from the earlier *Fantasie* and *Ricercari* and is highlighted in the second half of the collection's title: *fatti sopra diversi soggetti et arie*. Patrick Macey identifies Ferraran precursors based on most of the same *soggetti* and suggests that Frescobaldi's choice of *soggetti* may also support the idea of the collection as a tribute to Ferrara.[114] The diverse subjects and songs that the pieces are based on include ascending and descending hexachords, the *Ruggiero*, the *Spagnoletta,* and the cuckoo call.

Frescobaldi's use of these popular subjects is related to the early 17th century Italian tradition of the *obbligo* or compositional obligation. Zarlino defines the technique as follows: "Musicians occasionally force themselves to keep using one [melodic] passage, varying the harmony. This is called making counterpoint 'with a set condition' (*con obbligo*)...".[115] Maintaining the identity of recognizable, popular subjects throughout a piece was undoubtedly a compositional challenge that appealed to Frescobaldi.

In the *Capriccio sopra il Cucho*, Frescobaldi sets a particularly difficult *obliggo* for himself, namely the repetition of the descending third cuckoo call D-B, untransposed and usually in the

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[113] Christopher Stembridge, *Frescobaldi Organ and Keybard Works,* Volume II, (Kassel: Bärenreiter, 2015), VIII.

[114] Patrick Macey, "Frescobaldi's Musical Tributes to Ferrara", in *The Organist as Scholar: Essays in Memory of Russell Saunders*, ed. K.J. Snyder (Stuyvesant, NY: Pendragon Press, 1994), 206-207.

[115] Gioseffo Zarlino, *The Art of Counterpoint: Part Three of Le Istitutioni harmoniche, 1558,* trans. Guy A. Marco and Claude V. Palisca (New York: Norton, 1968), 154, quoted in Patrick Macey, "Frescobaldi's Musical Tributes to Ferrara", in *The Organist as Scholar: Essays in Memory of Russell Saunders*, ed. K.J. Snyder (Stuyvesant, NY: Pendragon Press, 1994), 206.

soprano voice. Given this intensely repetitive *obbligo*, the amount of harmonic and registral variety possible is somewhat constrained. Frescobaldi must find other means to sustain interest and momentum, which he achieves primarily through motivic variation.

5.3. Mensuration and Sectional Design

The large number of sections in the piece that are delineated by changes in mensural sign or measure type complicates the hierarchization of sectional boundaries in the capriccio. One of the ways that Frescobaldi creates structure in the piece is through alternation of the various mensural types and measure lengths that he uses.

Mensuration Type

Changes in mensuration type are important markers of sectional boundaries in the capricci. As Ido Abravaya points out, Frescobaldi uses two different types of binary measure: a "major" measure that is a breve in duration (identified as **𝐜 𝐜** in **Table 5.1)** and a "minor" measure that is a semibreve in duration (identified as **𝐜** in **Table 5.1**).[116] Although Frescobaldi uses the same **𝐜** symbol for both types of measure, their pacing differs. In major (breve length) **𝐜 𝐜** measures, the compositional tactus is typically the minim.[117] Quarter-notes and eighth-notes

[116] Ido Abravaya, *On Bach's Rhythm and Tempo,* (Kassel: Bärenreiter, 2006), 24.
[117][117] **See Ch. 1, p. ??????????????????**

are diminutions. In minor (semibreve length) c measures, the compositional tactus is typically the quarter-note. Eighth-notes and sixteenth notes are diminutions. Sixteenth notes are very rare in c c measures.

Frescobaldi attests to his careful handling of mensural levels in the preface to the capriccios, where he specifically addresses the performance of triple meter sections.

> e nelle trippole, ò sesquialtere
> se saranno maggiori, si portino adagio
> se minori alquanto più allegre,
> se di tre semiminime, più allegre,
> se saranno sei per quattro si dia il lor tempo con
> far caminare la battuta allegra.
>
> And in triple time or sesquialtera,
> if it is *tactus maior* [i.e. bars of three semibreves] it should be played adagio
> if *tactus minor* [bars of three minims] a little faster,
> if three quarter-notes, faster still;
> if it is in 6/4 you will find the right tempo if you make the beat move fast.[118]

In *Capriccio sopra il Cucho,* Frescobaldi uses two of the four types of triple meter that he mentions: the *tactus maior* with three semibreves per bar, identified by the sign $\bigcirc\!\!\!\!\frac{3}{1}$, and triple meter "*di tre semiminime"* with three quarter-notes (semiminims) per measure, identified by the sign 3. A symmetry of mensural types is thereby achieved, with a slower and a faster duple type and a slower and a faster triple type.

[118] Girolamo Frescobaldi, *Il primo libri di capricci fatti sopra diversi soggetti et arie* (Rome: Soldi, 1624), 3; translated in Christopher Stembridge, *Frescobaldi Organ and Keybard Works,* Volume II, (Kassel: Bärenreiter, 2015), 2.

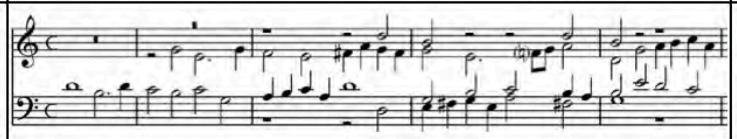
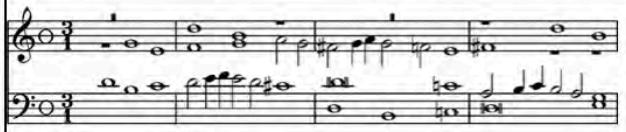
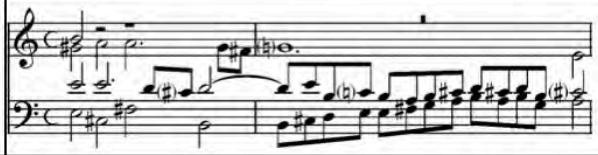
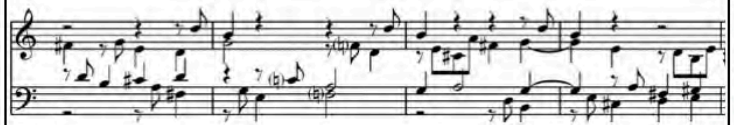
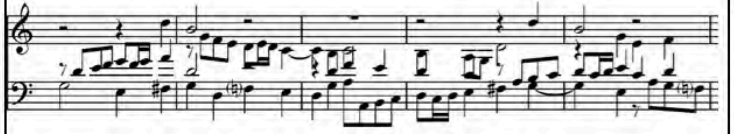
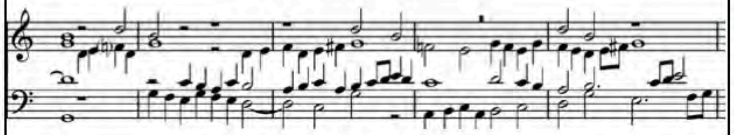
Sectional Organization

Identifying sections of the capriccio based on changes in mensural sign or measure type yields twelve sections (see **Table 5.1)**. Two of those sections are only two measures long. The number of short sections would seem to preclude the identification of a coherent formal structure.[119] The motivic structure does not always help with grouping shorter sections into larger units since adjacent sections of music do not necessarily have more motivic similarity than non-adjacent sections. On the other hand, motivic similarities do create connections between non-adjacent sections of music.

Examining the cadences that end each swath of music with a particular measure length or mensural type shows that sections are delineated by different types of cadences. V-I (D Major-G major) cadences with complete chords are generally placed before the beginnings of longer section of music. All of the G-Major chords at section endings are at least a semibreve in duration, with the exception of the G-Major chord between Section 4 and Section 5. There the ending G-major chord of Section 4 is located at the downbeat of the triple time section 5.

Sections 1, 2, 4, 5, and 6 are quite similar in terms of absolute length or number of breves (since for example a measure of $\mathfrak{O}^{3}_{1}$ is 1/3 longer than a $\mathbf{c}\ \mathbf{c}$ measure). The two longest $\mathbf{c}$ semibreve sections (Sections 3 and 7) on the other hand are significantly shorter in terms of absolute length. Section 7, however, does have the exact same number of measures (23) as Section 1.

[119] On the important distinction between a "coherent" and a "unified" formal plan, see John Rink, "Schenker and Improvisation," *Journal of Music Theory* 37/1 (Spring 1993): 17-18.

Section/Measures	Subsection/ Measures	Opening	Mensuration	Tonality	Concluding Cadence
1. mm. 1-23			c c. breve	G	**V-I in G**
2. mm. 24-43	2A. mm. 24-35		O 3 1	d-a	Phrygian Half Cadence in a
	2B. mm. 36-37		c c. breve	a-D	Half cadence in D
	2C. mm. 38-43		c semibreve. m. 43 only: c c. breve	D-G	**V-I in G**
3. mm. 44-63			c semibreve	G	**V-I in G**
4. mm. 64-86	4A. mm. 64-77		c c. breve m. 77 only: c	G	Half cadence in D

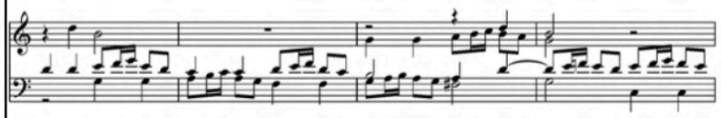
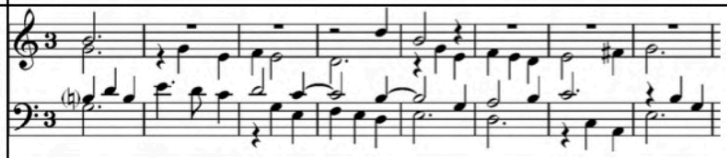
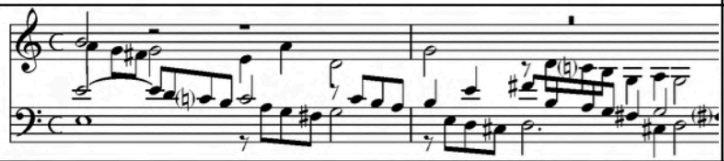
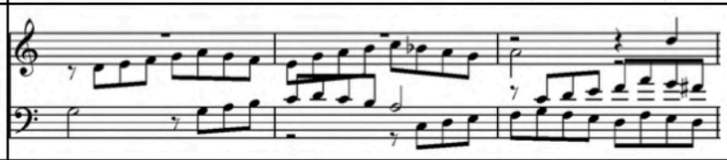
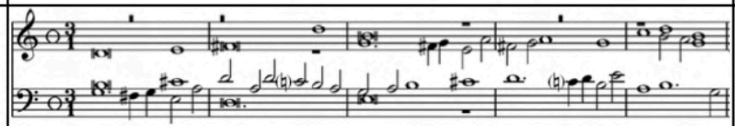
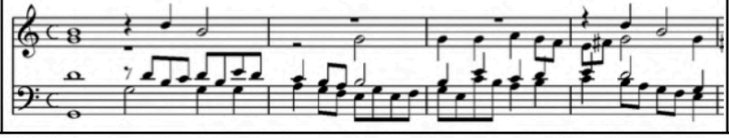
	4B. mm. 78-86		c (semibreve)	G	**V-I in G**
5. mm. 87-125	5A. mm. 87-111		3	G	Phrygian cadence on e minor
	5B. mm. 112-113		c c breve	e-G	V-I in G-single note only
	5C. mm. 114-125		c semibreve except m. 125, breve	G	**V-I in G**
6. mm. 126-141			3 1	D-a-G	**V-I in G**
7. mm. 142-165			c semibreve except m. 142, breve, and m. 165	G-D-a-G	**V-I in G**

Table 5.1. ***Capriccio sopra il Cucho*****, sectional design.**

I do believe it is possible and potentially desirable to hear the piece as comprising seven sections, five of which are similar in length, and two of which are shorter. It is not, however, in my opinion generally possible to hear that sections have similar numbers of measures (e.g. Section 7 and Section 1). It is nevertheless analytically significant in a more general sense because it attests to an aesthetic in this piece (and in the collection as a whole) of what Channan Willner calls "feigned improvisation".[118] The similar lengths of sections and similar numbers of measures suggest that the piece is carefully planned but the sudden interjection of short sections in contrasting meters (e.g. Section 2B and 2C mm. 36-43 or Section 5B mm. 112-113) simulates the feel of an improvisation.

5.4. Justification of the Formal Division

My decision to describe sections 2, 4, 5 as longer sections with several sub-sections (in other words swaths of music that belong together) is based not just on their cadential structure (i.e. that their intervening subsections do not end with "V-I" cadences) but also on other musical criteria described below.

Harmony in Section 2

What is the analytical justification in this piece for allowing V-I cadences to determine

[118] Channan Willner, *Durational Pacing in Handel's Instrumental Works: The Nature of Temporality in the Music of the High Baroque,* (Ph.d dissertation: City University of New York, 2005), 29. Willner cites numerous discussions of this concept in the Schenkerian literature, all of which unfortunately deals with much later music.

larger-scale sectional boundaries besides that such cadences generally occur before longer passages of music? The tonal system is not necessarily developed or theorized enough about to make the determination that a V-I cadence is more formally significant than any other cadence type. The answer must instead be reached from internal evidence in the piece.[119]

In the music that I have labeled as Section 2 (mm. 24-43), the implied keys (a minor-D Major-G Major) outlines a circle of fifths progression that creates large scale harmonic motion through the whole section and which is supported by the cadential structure. This harmonic plan supports my determination that mm. 24-35, mm. 36-37, and mm. 38-43 should be heard as subsections/episodes within a longer section (2) as opposed to independent sections.

The point of imitation that begins Section 2 is strikingly similar to the point of imitation that begins Section 1. The order of imitation in both sections is fourth above followed by octave below the initial entry (which begins on D in the tenor in both sections). Christopher Stembridge, following Étienne Darbellay's suggestion that p. 24 of the original print (m. 24-43) is an insertion, entertains the possibility that these measures instead belong at the end of piece.[120] While I cannot speak for the musicological validity of Darbellay's argument that this page is an insertion, Stembridge's suggestion that these measures belong at the end of the piece seems unlikely since the interval and order of imitation in m. 24 are identical to the beginning of

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[119] On the question of the appropriateness of tonal (as opposed to modal) analysis in this repertoire see Gregory Barnett, "The Meaning of *Tuono:* Tonality, Musical Style, and the Modes in *Settecento* Theory" in *Fiori Musicali: Liber amicorum Alexander Silbiger,* ed. Claire Fontijn and Susan Parisi, (Sterling Heights, MI: Harmonie Park Press, 2010), 203-234. Barnett argues for the legitimacy of a major and minor third based practical tonal system encompassed by the Italian term *tuono* which is theorized to begin in the second half of the seventeenth century.

[120] Christopher Stembridge, *Frescobaldi Organ and Keybard Works,* Volume II, (Kassel: Bärenreiter, 2015), 73 extrapolates from Étienne Darbellay, "L'enigme de la première édition (1624) des *Capricci* de Girolamo Frescobaldi," *Canadian University Music Review* 3 (1982), 123-157.

the piece. There is no other point of imitation in the piece that is similarly designed.

In Section 1, the initial tenor entry drops a fourth and then outlines the characteristic G-D fifth of the tonality. The alto answer likewise repeats the turning motive *z* to conclude on G and firmly establish the tonality (**Example 5.4.A)**. In Section 2, however, the tenor head motive is altered slightly so that it consists of 4 notes beginning and ending on D (**Example 5.4.B**), which makes the beginning of Section 2 much more tonally ambiguous than Section 1.[121] The new countersubject-like motive in the tenor in m. 25 and its attendant C# also emphasize D.

In my hearing of the passage there are several factors that complicate the firm establishment of a D-major third or a D-minor third tonality. For one, the previous section has just ended with a strong cadence to G-Major (m. 23). Furthermore, in addition to the frequent exchange of F# and F-natural (e.g. alto m. 25, b. 1, m. 26, b. 1, m. 28, b. 1), C# and C-natural are also exchanged (tenor, m. 25, b. 3 and bass m. 26, b. 3). The C-natural in the bass in m. 26, b. 3 occurs as the middle note between B and D as part of a bass-line and harmonization that strongly suggests G-Major—what would be $\hat{3}\ \hat{4}\ \hat{5}$ in that key harmonized by a G-Major $\frac{6}{3}$ chord, C-Major, and a breve-long D-Major chord respectively. I hear the bass line immediately thereafter on the other hand (E, F, G in m. 27, b. 3 ff.) as potentially suggesting $\hat{3}\ \hat{4}\ \hat{5}$ in C-major.

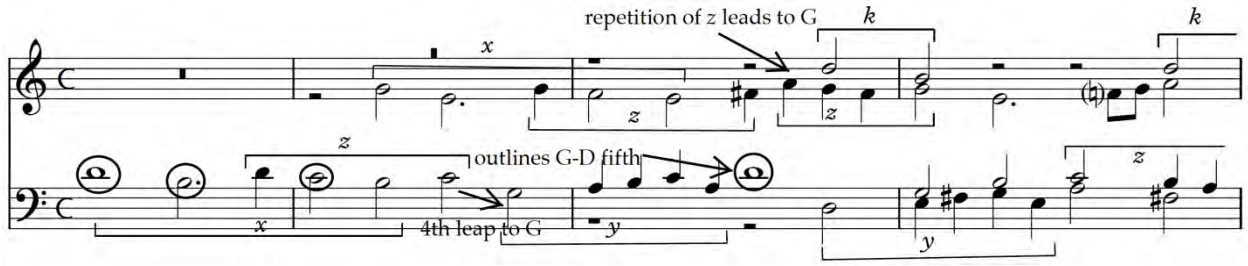
It is possible to hear some of the harmonic instability in this passage as relating to the harmonization of the cuckoo call in the soprano. While the d-minor to e-minor harmonization of the cuckoo in m. 25 helps strengthen the suggestion of a D tonality there, the D-Major to e-minor harmonization in the next measure leads in turn to a destabilizing F Major third sonority

[121] It is possible to hear the new subject in Section 2 as being extracted from material in the tenor in the beginning of Section 1. The extracted notes are circled in **Example 5.4.A.**

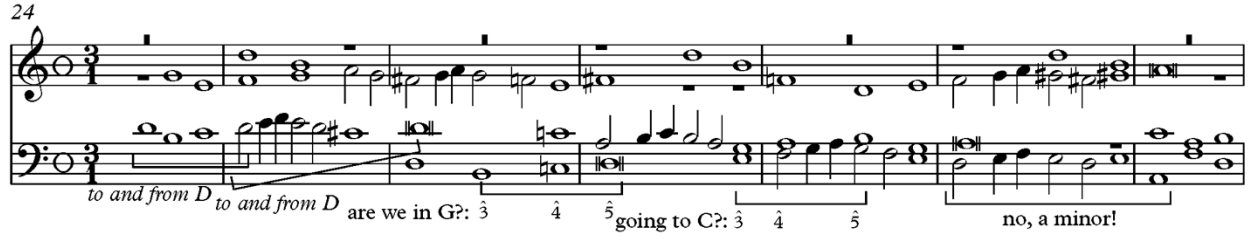
on the downbeat of m. 28. It is not until the third iteration of the cuckoo call in this section (m. 29, b. 2) whose second note is harmonized by an E-major chord leading to a-minor that a tonality is conclusively established. That there is nothing that particularly suggests a-minor as a harmonic destination earlier in the passage makes this turn especially surprising.

The different harmonic contexts of the three-fold repetition of the cuckoo call in these measures create a deft rhetorical effect. The first two cuckoo calls are harmonized with the less directed motion d-minor to e-minor and D-Major to e-minor respectively. The third cuckoo call on the other hand (m. 29, b. 2) enters as a dissonant seventh above the bass e. It turns out that the bass e and the alto g# are being treated as accented dissonant passing tones and that the consonant chord is D-Major—a flagrant violation of contrapuntal norms that nevertheless emphasizes the directed IV-V-i motion to a-minor.

A.



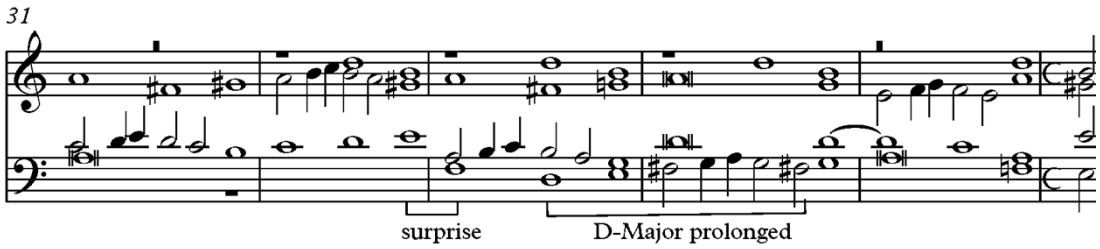
B.



Example 5.4. Comparison of the opening points of imitation in Section 1 (A) and Section 2 (B).

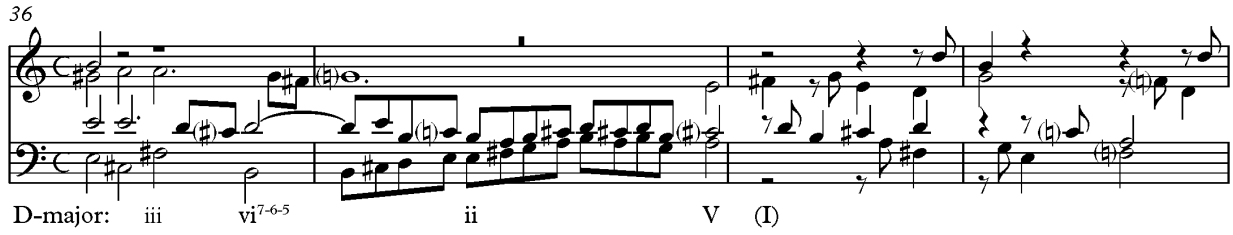
The subsequent passage (mm. 31-36) is defined by the initial cadence to a-minor and

what sounds like a Phrygian half-cadence (d minor $\frac{6}{3}$ to E Major) in mm. 35-36 at its conclusion (**Example 5.5)**. This would support hearing the passage in a-minor as a whole, yet there are several features that create harmonic instability. The first is the thrilling "deceptive" motion from E-major to F-major in mm. 32-33. The second is the prolongation of D-Major beginning in m. 33, b. 2 which leads to G-major when the next cuckoo call appears in m. 34. When a-minor returns in m. 35, b. 2.5 (with the resolution of a 4-3 suspension) it does not necessarily sound like tonic harmony anymore.



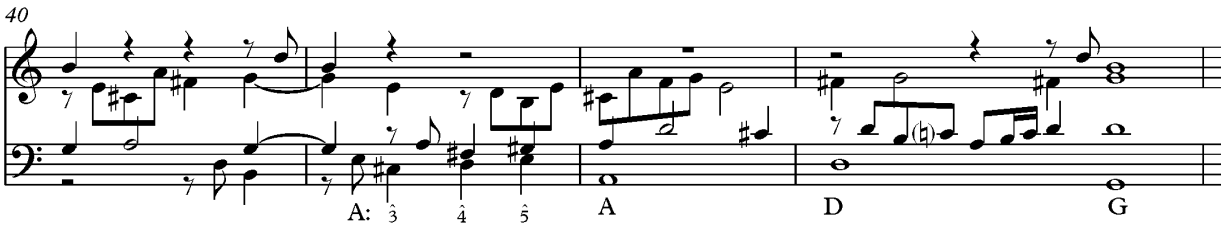
Example 5.5. Mm. 31-36.

The two breve-length measures that follow are strikingly sequential and help to reinterpret the A-major harmony at the end of m. 37 as V in D (**Example 5.6**).



Example 5.6. Sequence in mm. 36-39.

The final three measures of the section (mm. 41-43) recap its overall harmonic plan of A-D-G (**Example 5.7).**

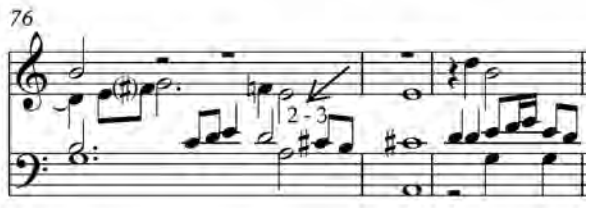


Example 5.7. Recap of the section's overall harmonic progression in mm. 40-43.

The continuity of the overall A-D-G harmonic progression in mm. 24-43 suggests that this passage be heard as a single section despite changes of mensural sign and measure length.

Section 4 & Section 5

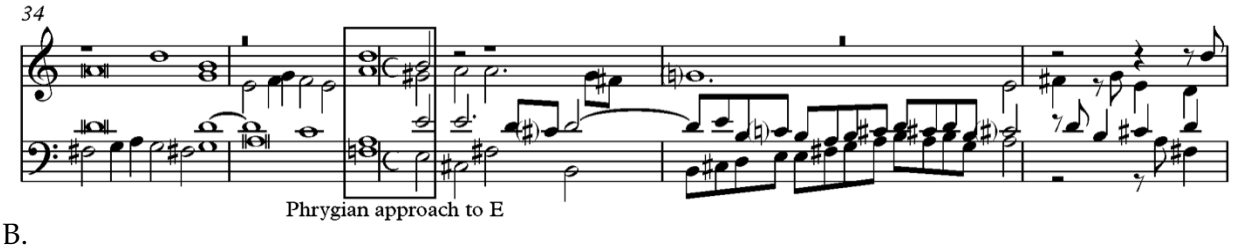
There is no analogous large-scale harmonic progression in Section 4 or Section 5 that supports my hearing of them as comprising several sub-sections, but other features of the musical context do support that interpretation. The best justification for hearing Sections 4A and 4B as belonging together is that in m. 77 the whole note A-major chord in m. 77 is really just a stop and not a cadence by any standard. The 2-3 cadential suspension between alto and tenor in m. 76 b. 4 prepares a cadence to D which does not happen. The arrival to A sounds especially half-cadence-like because the subsequent point of imitation begins on D (**Example 5.8**).



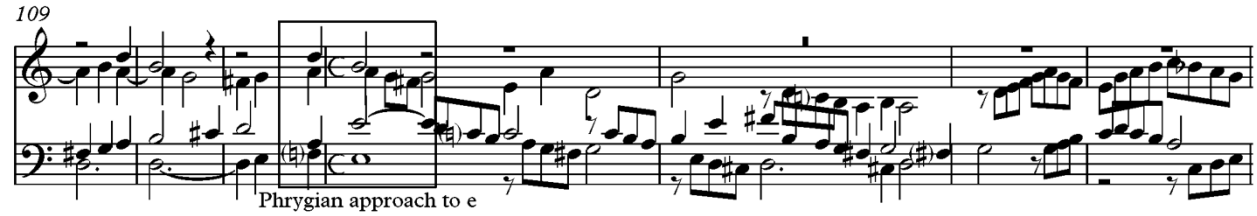
Example 5.8. Juncture between Sections 4A and 4B, mm. 76-78.

In Section 5, the Phrygian approach to e between Section 5A and 5B in mm. 111-112 harmonically recalls the juncture between 2A and 2B in mm. 35-36 (**Example 5.9A and B)**. Since there is no suspension, neither of these junctures is truly a cadence by Renaissance standards. The transitional nature of these two measure passages also suggests that they do not begin new sections of the piece. The arrival on e minor in **Example 5.9.B,** m. 112, b. 2 is especially short and weak due to the 4-3 suspension in the alto that immediately precedes it. Both of these spots occur as triple time music is interrupted by two measure segments of transitional $\mathbf{c}\ \mathbf{c}$ barred music. In mm. 35 the triple time music is $\bigcirc\!\!\!\!\!\!\begin{smallmatrix}3\\1\end{smallmatrix}$ whereas in mm. 111 it is $_{\mathbf{3}}$. Note that in both m. 38 and m. 113, the two $\mathbf{c}\ \mathbf{c}$ breve length measures give way to $\mathbf{c}$ semibreve length measures although this is not indicated with a change of signature. The similar harmonic approach to the only two measure "insertions" in a different mensuration from the surrounding music creates a faint long-range connection between the two passages.

A.



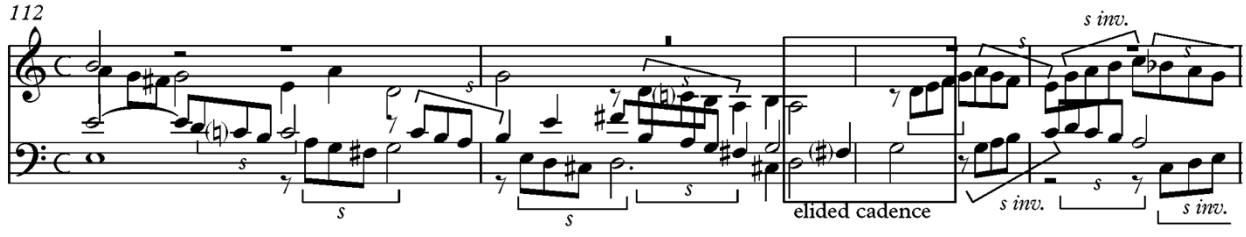
B.



Example 5.9. Phrygian approaches to E/e in A. mm. 35-36 and B. mm. 111-112.

At the boundary between what I have labeled as Sections 5B and 5C in m. 113-114, Frescobaldi writes a kind of elided cadence to G, which supports my hearing of these sections as belonging together **(Example 5.10)**. Instead of doubling the G in the tenor on the downbeat of m. 114, as in a final third to unison cadence, the alto has a rest, which allows for the elision of the next point of imitation with the cadential G. It is significant that this is the only cadence to G in the piece where Frescobaldi does not write a complete G-Major chord. It is also a cadence that sounds much more Renaissance-like as opposed to the other D-Major to G-Major cadences in the piece, which generally have complete dominant and tonic chords and therefore sound much more like Baroque thoroughbass cadences.

The continuation of the *suspirans* motive (labeled *s* and *s inv.* In **Example 5.10)** provides additional evidence that Sections 5B and 5C belong together. This motive in *rectus* and *inversus* forms comes to characterize section 5C, but is introduced already in Section 5B, mm. 112-113. The beginning of Section 5C then in my opinion does not signify the start of a new structural section but instead can be heard as a continuation of the previous music because of the relatively weaker and shorter cadence in mm. 113-114 in combination with the strong motivic connection.



Example 5.10. Related motives and elided cadence in mm. 112-115.

5.5. Motive and Form

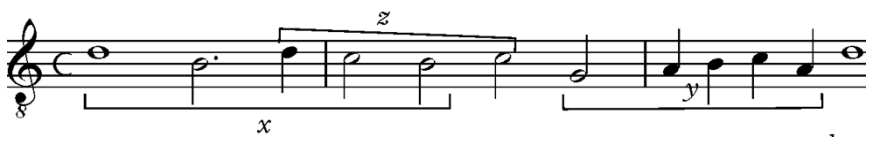
Now that the reasoning behind a plausible formal division of the piece has been established, the ground has been prepared for the consideration of how the succession of motives in the piece relates to the formal structure. How does the network of motives introduced in the opening measures play out in subsequent sections? Do motivic correspondences and transformations help clarify or obscure formal boundaries? Is there a logic to the way that motives are varied and developed in the piece?

I argue that all of the principal motives in the piece develop out of the three melodic ideas (*x*, *y,* and *z*) introduced in the tenor in the first three measures. A particular and distinct motive or motives are associated with each section and subsection of the piece. These characteristic sectional motives do not generally refer directly back to the original versions of *x, y,* and *z* as heard in mm. 1-3. Instead, they build on and take their point of departure from the already varied motive forms of a previous section or section.

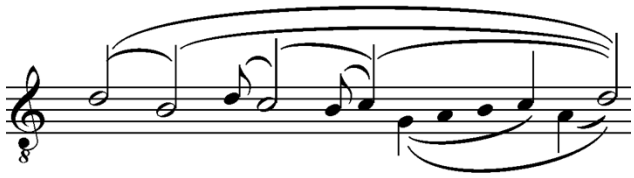
As the piece proceeds, the sectional motives generally, but not always, become less and less like the original motivic ideas (*x*, *y*, and *z*). Throughout the variation process the web of motivic associations becomes increasingly dense and rich. The path back to the original motives, however, is traceable.

A precondition for the traceability of this process is understanding the motivic and melodic components of the tenor in mm. 1-3 (**Example 5.11.A)**. These measures divide up into an upper and a lower register. The semibreve Ds in m. 1 and m. 3 b. 3, the double neighbor figure *z,* and the tetrachord ascent to C (first four notes of *y*) collectively highlight the upper register: D, B, C, D. This interpretation of the melodic energies is shown in **Example 5.11.B.**

A.



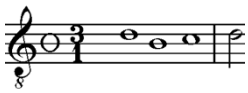
B.



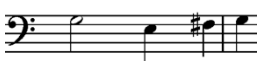
Example 5.11.A. Germinal motives in the tenor, mm. 1-3, B. A melodic analysis of the same.

This upper register melodic shape (D-B-C-D) becomes an emblematic motive that is extracted exactly as the principal sectional motive in Section 2 and 3 of the piece (**Example 5.12**) and in varied form in Sections 5A and 7 (discussed below).

A.



B.



Example 5.12. Emblematic motive from mm. 1-3, tenor in A. $x_{2,}$ m. 24, b. 1, tenor, B. $x_{3R,}$ m. 44, b. 1, bass

These developments and many others are sketched in **Figure 5.1,** which traces the process of motivic development in the piece section by section (as opposed to within each section). Motives are grouped in columns according to families of resemblance. In the first few sections, motives can be directly related to each of the original three melodic ideas shown in **Example 5.11.A** (*x*, *y*, and *z*). As the piece proceeds, motives are placed into *x*, *y*, and *z* families according to which previously occurring motive they most resemble. As the variation process continues, motives do not necessarily relate directly to the original *x*, *y*, and *z* motives. When possible, motives that are a hybrid of two families are placed between them. Later in the piece,

certain motives contain features from each of the three families. This kind of conglomeration is not shown in **Figure 5.1**, but instead described in the text.

Motives are labeled by family letter (*x*, *y*, and *z*) followed by a designation of which section of the piece they belong to with a subscript numeral and a letter indicating subsection when necessary. *Rectus* and *Inversus* versions of the same motive are indicated with the letters *R* and *I* respectively. When there are two motives from the same motivic family in the same section, this is shown with a dash followed by an additional number, e.g. $z_{2B\text{-}1}$ is the first *z*-family motive from Section 2B.

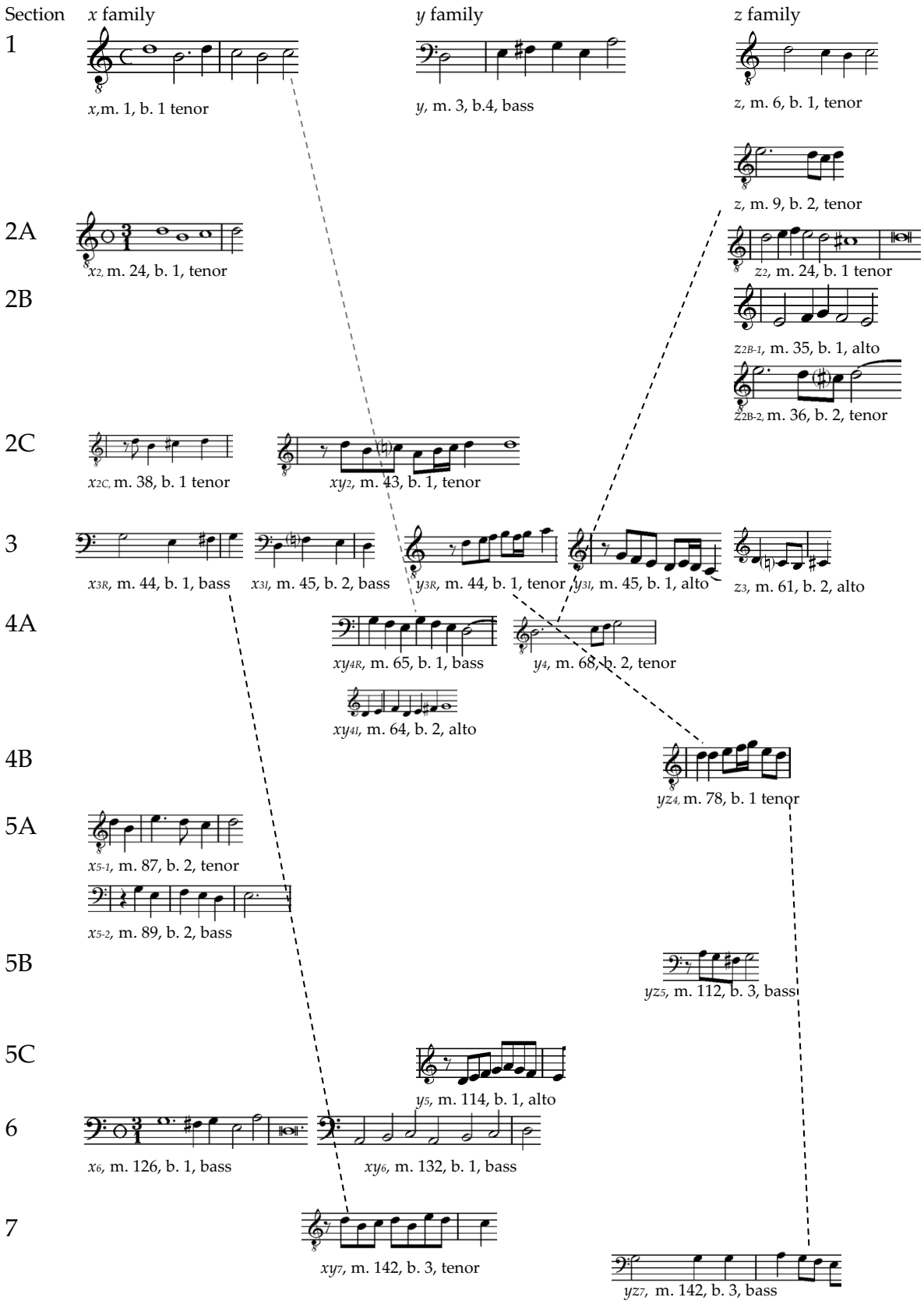


Figure 5.1. Relationship of Sectional Motives.

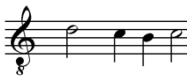
Sectional Motives and Motivic Families

The following text clarifies the interpretation of the progression of sectional motives and their relationship to the three motivic families shown in **Figure 5.1** section by section.

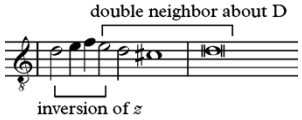
Section 2

Motive z_2 appears in a countersubject-like configuration with the emblematic motive x_2 in Section 2A. It is grouped with the *z* family since it may be analyzed as two double neighbor figures. The first four notes are an exact melodic inversion of *z* and have the same rhythm as the version of z shown in **Example 5.13.A.** Notes 4-7 create an additional double neighbor figure around the note D (**Example 5.13.B)**.

A.

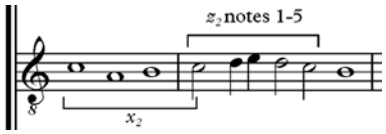


B.



Example 5.13. Comparison of motives *z*, m. 6, b. 1, tenor (A) and z_2, m. 24, b. 1 tenor, (B).

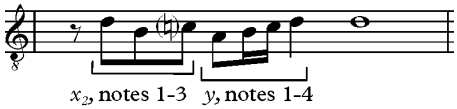
The first five notes of z_2 invert the melodic shape of the subject head x_2. Motive x_2 leaps down a third and then fills in the skip by step. The subject tail z_2 fills in the interval of a third above its initial note first ascending and then descending (**Example 5.14**). The filling in of the ascending third (e.g. the second note of z_2) prevents the subject tail from being an exact melodic inversion of the subject head. The significance of this feature is that Section 3 comes to be dominated by two motives which are presented both *rectus* and *inversus.* The concept of inversion more generally continues to be explored in various ways in Sections 4 and 5 as well. The concept of inversion is introduced already by the subject design of Section 2.



Example 5.14. Subject head x_2 and subject tail z_2 in Section 2, tenor, m. 30.

z_{2B-1} is simply a shortened version of z_2. z_{2B-2} is a rhythmic version of z identical to z_{1-2} that is a typical ornamental figure at Renaissance cadences. x_{2C} is another rhythmic version of the same emblematic motive that opened section 2 as x_2.

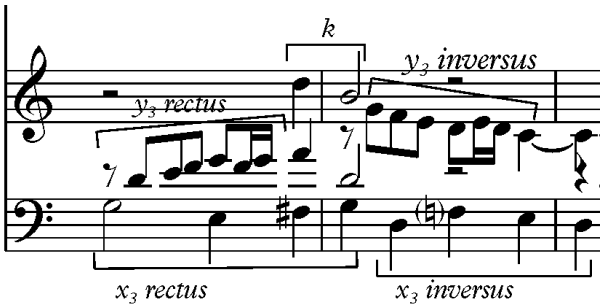
The combination of pitch pattern and rhythm in motive xy_2 occurs only once, in the final measure of Section 2C. It is an important motive, however, because it introduces the exact rhythmic pattern of the y_3 motives in the next section while reiterating the significant components of the x and y motivic families (see **Example 5.14).** Note also that the presentation of the ascending tetrachord in xy_2 picks up the dactylic rhythm of z_2 from the previous section.



Example 5.15. Relationship of xy_2, m. 43, b. 1 tenor to x and y motivic families.

Section 3

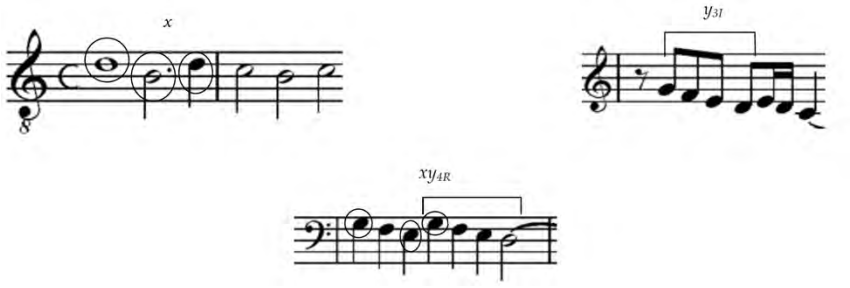
The two characteristic motives in Section 3 are presented both *rectus* and *inversus* and are associated with the x and y motivic families respectively. Motive x_3 assumes the role of subject, and y_3 of countersubject **(Example 5.16**). Motive y_3 outlines the same fifth interval as the original version of y but with the rhythm from xy_2 **(Example 5.15).**



Example 5.16. Motivic design at the beginning of Section 3, m. 44-45.

Section 4

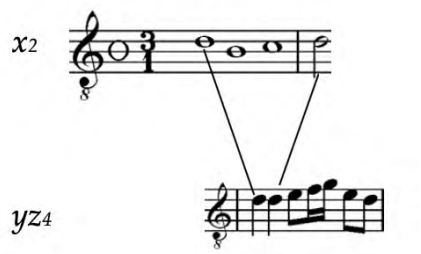
In Section 4, the typical subject for the section (xy_{4R}) derives from the scalar *y* variant in Section 3 (y_3) and like that motive appears in both *rectus* and *inversus* forms. Motive xy_{4R} also recalls the original version of *x* in its outline of a descending third (now filled in by step) followed by a skip up of a third (related notes circled in **Example 5.17)**. The descending fourth that follows recalls the *inversus* form y_{3I} from the previous section or alternatively could be heard as deriving from notes 3-5 of the original version of *x* but descending an additional step.



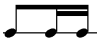
Example 5.17. Derivation of xy_{4R} from *x* and $y_{3I.}$ In xy_{4R}, the interval pattern related to *x* is circled and the interval pattern related to y_{3I} is bracketed.

The sectional motive in 4B (yz_4) combines and develops several ideas introduced previously. xy_{4R} developed *x* by filling in the initial descending third by step. I hear yz_4 as

extrapolating further from *x* by reducing the emblematic motive from Sections 2 and 3 (x_2 and x_3) down to its barest essence: two repeated notes (**Example 18)**.



Example 5.18. Hearing the first two notes of yz_4 from the germinal x_2 motive.

Additional direct associations with previous material in yz_4 are the ascending tetrachord outline with the *y* family motives and the dactylic  figure from y_3. That the dactylic motive ascends up a third by step before skipping down a third also associates it with z_2 and $z_{2B\text{-}1}$,, the most recent dactylic rhythm motives with a similar interval pattern (**Example 5.19)**.

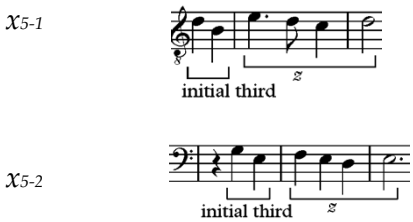
Example 5.19. Association of yz_4 with $z_{2B\text{-}1}$

Section 5

The sectional motives in 5A are the most abstract in their resemblance to earlier music and are the most diffusely developed: they are subject to fragmentation and alteration almost immediately. More motivic contrast and the liquidation of these contrasting motives is associated

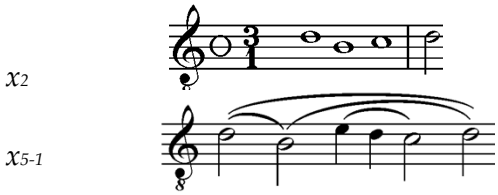
with contrasting meter: this is the only section with a $_{3}$ signature. The result is a section that works differently and contrasts somewhat with the rest of the piece.

While in terms of motivic shape, the two versions of the sectional motive in 5A ($x_{5\text{-}1}$ and $x_{5\text{-}2}$) resemble the original form of *x* (with the attendant double neighbor figure of *z*), the x_5 motives do something different after the initial leap down of a third **(Example 5.20)**.



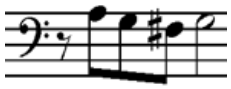
Example 5.20. Relationship of $x_{5\text{-}1}$ and $x_{5\text{-}2}$ to *x* family.

Note, however, that $x_{5\text{-}1}$ maintains the melodic outline of the emblematic form x_2 (see melodic analysis in **Example 5.21**).



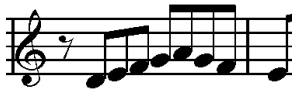
Example 5.21. Motive $x_{5\text{-}1}$ outlines the germinal form of *x*, x_2.

In Section 5B, the *suspirans* figure first heard in the Section 2C is reduced to its four note essence (yz_5). The most frequent melodic version is the double neighbor as in the original form of *z* (**Example 5.22**). It also occurs as a descending tetrachord, as in y_{31} notes 1-4.



Example 5.22. Motive *yz*$_5$: *suspirans* figure with the melodic shape of *z*.

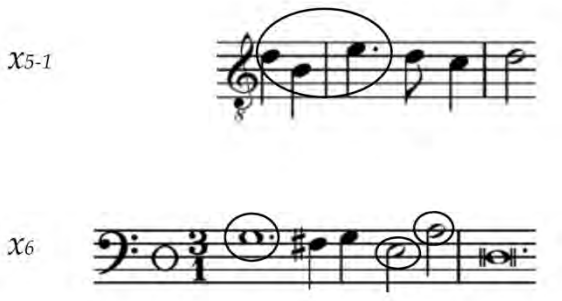
The Section 5C motive y_5 combines *rectus* and *inversus* versions of the *y*-derived Section 3 subject. Whereas in Sections 3 and 4, versions of sectional motives are presented both *rectus* and *inversus*, in Section 5C, ascending and descending gestures are combined in a single motive (**Example 5.23)**.



Example 5.23. *Rectus* and *inversus* combined in y_5.

Section 6

The sectional motive in Section 6, x_6, clearly relates to $x_{5\text{-}1}$. Both motives outline the same intervallic pattern: down a third, up a fourth (**Example 5.24**). The concluding leap down a fifth in x_6 to G means that this motive clarifies the G tonality of the piece more clearly than any previous motive. It is also possible to hear the long-short-short dactylic durational pattern in x_6 as recalling earlier motives.

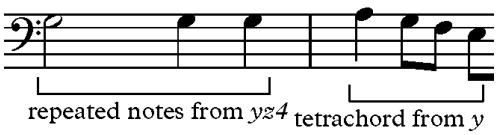


Example 5.24. Comparison of $x_{5\text{-}1}$ and x_6.

An additional motive, *xy*$_{6}$, appears only for a single point of imitation. It is a direct repeat of *xy*$_{4R}$ but now in minims instead of quarter-notes.

Section 7

Section 7 features two motives: the first, *yz*$_{7}$, extends the repeated note idea from *yz*$_{4}$: now there are three repeated notes instead of two. The tail of the subject is the descending tetrachord from *y* (**Example 5.25**). Note the continuation of the dactylic rhythm (the first three notes) from previous sections, here in a form so common that Ido Abravaya describes it as having an "emblematic quality as the opening figure of motets, chansons, madrigals, ricercars, and instrumental canzoni (later also fugues)."[122] This prototypical rhythm, which can be heard rhetorically as emblematic of imitative openings, it is a fitting choice for the final such opening in the capriccio.

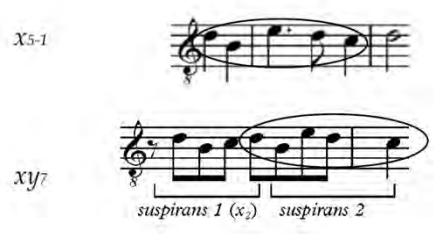


Example 5.25. Motive *yz*$_{7}$.

The second motive in Section 7 is *xy*$_{7}$, the culmination of the *suspirans* figures that have been a part of the motivic landscape since Section 2. Motive *xy*$_{7}$ consists of two conjoined *suspirans* figures, the first of which restates the emblematic *x*$_{2}$ motive. With the addition of the

[122] Ido Abravaya, *On Bach's Rhythm and Tempo,* (Kassel: Bärenreiter, 2006), 12.

second *suspirans* figure, it also recalls the melodic shape of especially $x_{5\text{-}1}$ but also x_6 (**Example 5.26**).



Example 5.26. Comparison of $x_{5\text{-}1}$ and xy_7

My hope is that the discussion above has made some of the relationships between what can initially sound like a series of unrelated motives clearer. What is especially important in this succession of motivic variation is that it is not only the descending third of the cuckoo call that creates connections between sections. The motivic connections are much richer even if the associations are sometimes based on limited materials: short melodic snippets, rhythmic figures, or interval sequences. For example, the descending third of the cuckoo is sometimes, but not always associated with a longer interval sequence: the down a third, up a second, up a second interval sequence of what I have described as the emblematic form of x, x_2. It is not possible to look directly at yz_7 from the final section of the piece and determine how that motive relates to the opening section. Instead, each motive only makes sense in the context of the previous variations. As such, the motivic variation process in this piece is continuous, and does not always refer back to an original "theme" or motive.

One of the most important generalities that can be made based on **Figure 5.1** is that the piece reaches a high point in terms of number of motives as well as complexity of motivic design in Sections 3 and 4, which feature multiple *rectus* and *inversus* motives. Beginning in

Section 5, the sectional motives are in general related more loosely to earlier material (with important exceptions such as the restatement of xy_{4I} in xy_6). The counterpoint and imitative structure becomes less intensely complex; Sections 5-7 instead offer sharp rhetorical and figurative contrasts.

5.6. Motivic Design within Individual Sections

The previous section examined the motivic structure as it relates sections of the piece to one another. The final section of the chapter explores motivic design and contrapuntal strategies in the context of each individual section of the piece, beginning with Section 1. The aim is to demonstrate how motivic and imitative design inform not just the structure of the piece as a whole but also its individual sections, which are carefully constructed to create interesting formal and rhetorical shapes.

Section 1

Distinct approaches to imitative and motivic design help divide Section 1 into three subsections of that are relatively similar in length. **Table 5.2** summarizes the distinctions between the subsections.

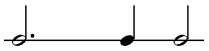
The first seven measures of the piece (discussed above) introduce the three primary motives (*x*, *y*, and *z*), which are then recontextualized (motive *y*) and rhythmically varied (*x*, *y*, and *z*). The opening measures introduce the compositional principles of paired imitation as well as invertible combinations of *x* and *y* motives. The subsequent measures of the opening section

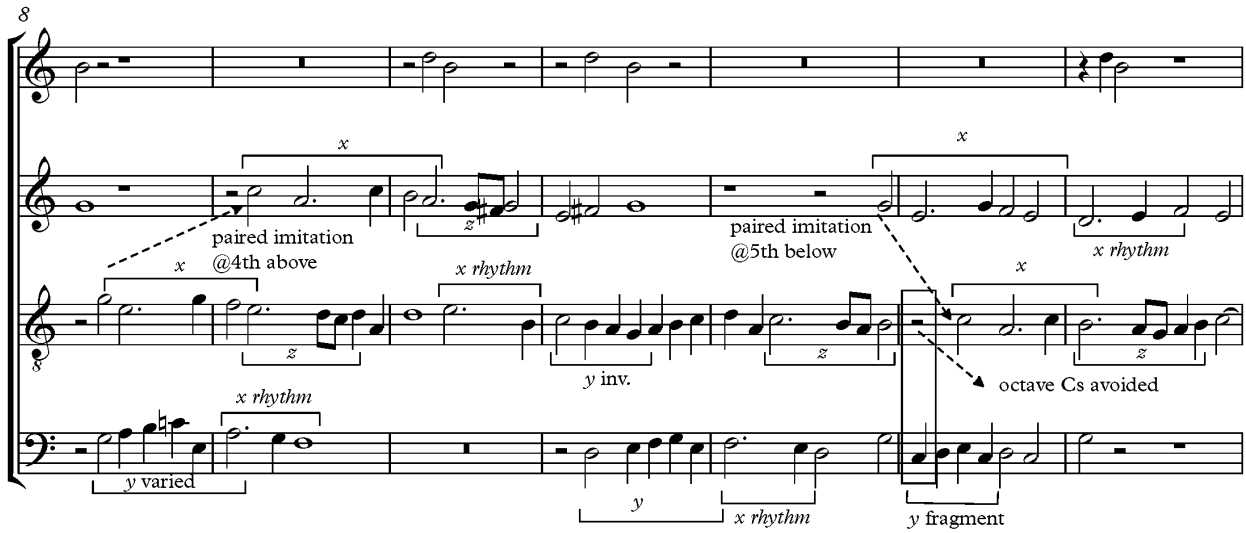
(mm. 8-14) are defined by two alto and tenor entries of *x* in paired imitation (**Example 5.27)**. In the final subsection (mm. 15-23), paired imitation stops. The texture is controlled instead by three repetitions of the *x* motive, the final two which are combined with *y* as a countersubject.

	1. mm. 1-7	2. mm. 8-14	3. mm. 15-23
Rhetorical characteristics	Introduction of *x, y,* and *z* motives	New rhythmic version of *z* hints at cadences that don't happen	Repetitions of *x* at same transposition level for rhetorical emphasis
Compositional design	Texture controlled first by imitation of *x* (mm. 1-3) and then by *x* and *y* invertible combinations	2x paired imitation of *x* in alto and tenor	No paired imitation, but combinations of *x* and *y* motives in mm. 19-24
Delineation of subsection	Cadential motion to G in mm. 7-8 (but not true Renaissance cadence)	Cadence to C avoided in mm. 12-13, cadential version of *z* disappears after 14, texture no longer controlled by imitative pairs of voices	Cadence to C avoided in mm. 17-18, entry of *y* in m. 20 leads to cadence on G

Table 5.2. Subsections in Section 1 (mm. 1-23).

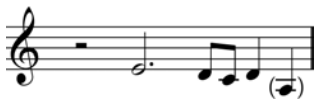
The interval of imitation inverts between the two paired entries of *x* in mm. 8-9 and mm. 12-13. The tenor entrance on G in m. 8, b. 2 is answered in the alto a fourth above in m. 8, b. 2.

The alto entrance on G in m. 12, b. 4 is answered in the tenor a fifth below in m. 13, b. 2. Note the degree of motivic saturation made possible in part by the use of the  rhythm independently of the intervallic design of *x* (indicated as *x rhythm* in **Example 5.27**). Motive *y* is also fragmented and varied: its opening rhythm and tetrachord appear in inversion in the tenor in m. 11, foreshadowing the importance of motives that appear *rectus* and *inversus* later in the piece. Motive *y* also appears without its first note in the bass in m. 13 (labeled *y* fragment in **Example 5.27**).



Example 5.27. Imitative and motivic design in the 2nd subsection of Section 1, mm. 8-14.

The second subsection is also characterized by a new rhythmic version of the *z* turning motive (mm. 8-14) that first occurs in the tenor in m. 9 (**Example 5.28).**



Example 5.28. New rhythm of motive *z* as in m. 9, beat 2, tenor.

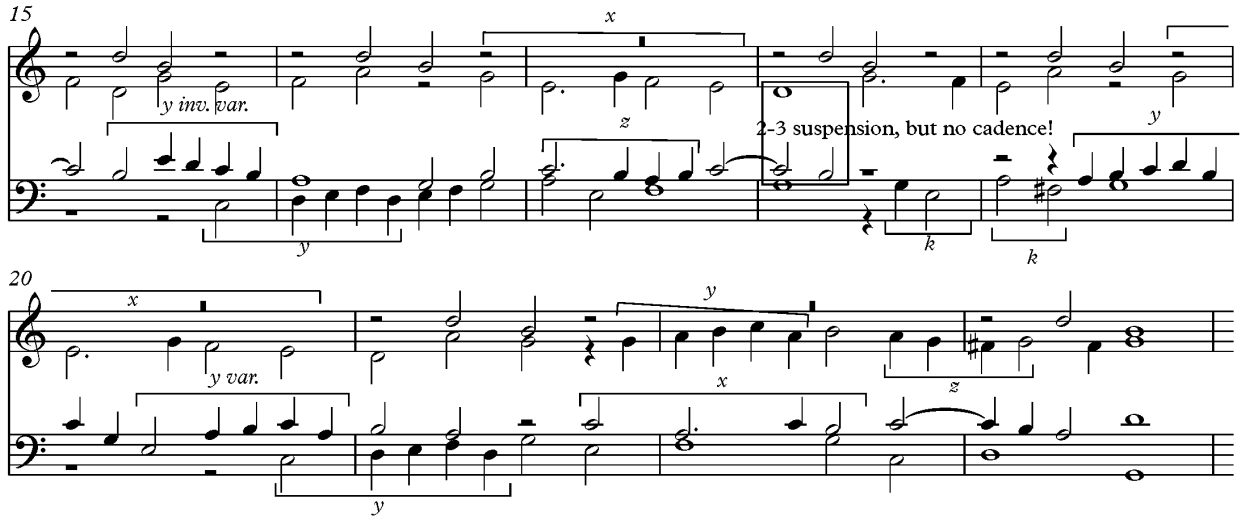
With this rhythmic profile, the character of *z* is transformed so that it now sounds

like a standard cadential decoration. In **Example 5.28,** the expectation is that the D will move back up to the E. During each of the first three occurrences of *z* in this section (m. 9, m. 10, m. 12-see **Example 5.27**) however, Frescobaldi avoids moving the fourth note of the motive up by step.

The most obvious avoidance of expected motion up by step in conjunction with motive *z* is the rest in the tenor in b. 1 of m. 13, which is the only way for the composer to avoid octave Cs between tenor and bass on the downbeat of that measure (boxed in **Example 5.27**). These little evasions of the expected melodic shape of this motive (informed by the stylistic norms of Renaissance polyphony) have the effect of building energy and propelling the music forward in this section, an effect which is compounded by the metrically regular repetitions of either the cuckoo-call based subject *x* or the cuckoo call itself, which occur in some voice between beat 2 and beat 3 in m. 8, 9, 10, and 11.

Another factor which increases the sense of forward motion in this passage is the harmonization of the cuckoo call in both m. 10 and 11. Its two notes are harmonized in these measures by D-major and e-minor triads respectively, a harmonization that allows the harmonic motion to continue and does not suggest a cadence.

The cuckoo call only vanishes momentarily in m. 12, as the suspension on b. 3 between tenor and bass sets up a cadence in m. 13 that doesn't end up happening. After the music "starts over" again with paired entries of *x* in alto and tenor in mm. 12-13, Frescobaldi adds a little laugh in the form in of the second rhythmically irregular entry of the cuckoo from beat 1-2 in m. 14. In m. 14, its fourth occurrence, *z* is finally extended upwards by step (tenor beat 3), and this motive for the time being retreats into the texture.



Example 5.29. Motivic analysis of third subsection in Section 1, mm. 15-23.

In the third subsection of Section (mm. 15-23), the compositional structure is no longer determined by paired imitation, but instead by repetitions of the *x* motive. This section is also characterized by the scarcity of *z* and the increased prevalence of *y* (see **Example 5.29**). The entrances of *y* on C in m. 15, b. 4 and m. 20, b. 4 help maintain the suggestion of C as the tonal center first established by the suggested cadence to C in mm. 12-13. The entrance of *y* on G in m. 21, b. 4.5 eventually helps lead the music away from C major to cadence correctly in G. The prevalence of *y* and its role in bringing the section to its proper conclusion retrospectively lend it the character of a closing theme in this final subsection.

After the entrance of *x* beginning on G in m. 12, b. 4, the same motive is repeated twice more at the same transposition level in the same voice part in m. 16, b. 4 and m. 19, b. 4. The section concludes with a statement of *x* beginning on C in the tenor in m. 21, b. 4. Rhetorically, the repetitions of *x* and *y* at the same transposition level create in my hearing a bit of a cheeky, broken record effect especially since harmonically the tonal focus remains "stuck" on C. The repetition of *x* beginning on G in m. 17 occurs in combination with another suggested cadence

to C which doesn't happen in mm. 17-18 (a similar effect occurs in mm. 12-13). The outline of a C-major triad in the tenor in the beginning of m. 20, and the entry of *y* in the bass beginning on C in m. 20, b. 4 continue to suggest a tonal focus on C. It is only with the entry of *y* beginning on G in m. 21, b. 4.5 and the leap of the bass from G down to C in m. 22 b. 3-4 that a return to the G tonality of the opening is suggested.

More varied versions of motives appear in these measures. The descending tetrachord in the tenor (m. 15, b. 3) inverts the ascending tetrachord that begins *y*, which immediately follows in the bass. In m. 18 and 19, the two note cuckoo motive (*k*) moves to the bass with the quarter-half rhythm heard in the soprano cuckoo calls in m. 7 and 14.

A rich motivic landscape unfolds in Section 1. Each subsection in the carefully balanced design of the section has distinct imitative strategies and motivic focuses that give the section a clear rhetorical shape. At the same time, small variations in rhythm and pitch content of motives as well as the different ways that motives align contrapuntally give the section a certain improvisatory feel that is characteristic of Frescobaldi's music.

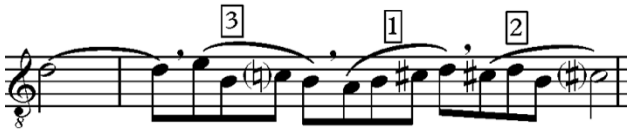
Section 2

What I interpret as the large-scale harmonic design of Section 2 (mm. 24-43) is discussed earlier in the chapter**.** The most noteworthy surface features of Section 2.A (mm. 24-35) were covered in connection with this discussion. In terms of motivic design, Section 2.A is much simpler than Section 1. The subject head of this section, motive x_2, nearly always continues with z_2 as a countersubject. The high degree of motivic saturation in this section (almost every note is associated with either x_2 or z_2) is made possible by the consistent use of z_2 as a countersubject.

This is in contrast to Section 1, where motive *y* occurs as a countersubject inconsistently.

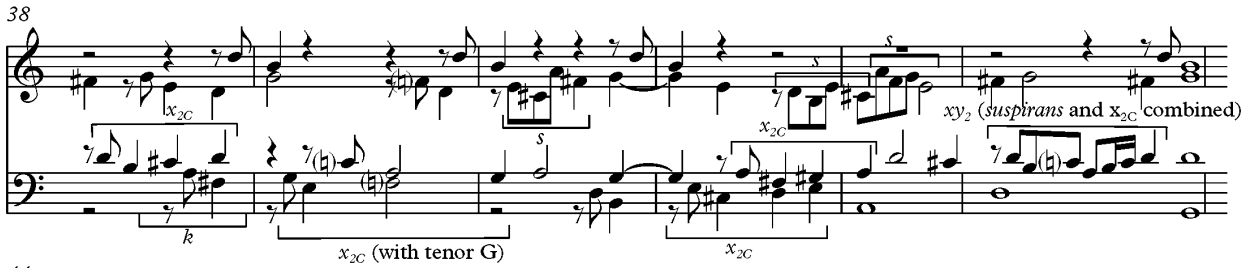
The two shorter sections in Section 2 (2.B, mm. 36-37, and 2.C mm. 38-43) become transitional in terms of rhetorical character not just because they modulate but also because of the introduction of the *suspirans* rhythmic motive (which becomes xy_2 in **Figure 5.1**) that comes to define the next section (Section 3). The intervallic design of what may seem like innocent enough eighth-note passagework subtly introduces the *suspirans* rhythmic character of xy_2 already in the tenor in m. 37. In **Example 5.30**, editorial slurs and commas offer a suggested articulation of the *suspirans figurae* in the tenor in m. 37. The numbers 1, 2, 3, order the figures from most obvious to identify (1) to least obvious (3). If the fundamental quality of the *suspirans* figure is its "and then to here" rhythmic quality, the most obvious such figure in this measure is in beat 2 (labeled 1 in **Example 5.30**). This is suggested by the change in direction after the B which leads to a four-note ascending scale to D, at which point the direction changes again.[123] The subsequent articulation of a *suspirans* figure on beat 3 (labeled 2 in **Example 5.30**) is suggested both by the ending of the previous figure on the first eighth-note of that beat and by the double neighbor figure around C#. On beat one, the *suspirans* articulation is less obvious (labeled 3 in **Example 5.30**). It would be possible to articulate D-E and B-C as incomplete neighbor figures and articulate between the E and the B (2+2 eighth notes) instead. To my ear, however, the combination of the more obvious *suspirans* that succeed it with the tied over D (which would make a 2+2 eighth-note articulation less natural physically) suggest that even beat one be articulated as a *suspirans.*

[123] The text "and then to here" for *suspirans figurae* stems from Christopher Young, organ professor at Indiana University.



Example 5.30. Introduction of *suspirans figurae*.

The most noteworthy feature of Section 2.C (mm. 38-43) in terms of motivic design is how the cuckoo motive which saturates the texture in all voices is extended to quote the emblematic x_2 motive (the subject head of Section 2.A) in motive x_{2C}, and then at the end of the section is combined with the *suspirans* rhythmic motive to become xy_2. What are initially two distinct motives are combined into one. Motives in Section 2.C are analyzed in **Example 5.31**. All instances of the short cukoo motive (*k*) are not indicated. Note that already from m. 38, the short two note cuckoo motive is combined with the longer version x_{2C} that restates the four note emblematic motive. The *suspirans* motive is labeled as *s*.



Example 5.31. Motivic design in mm. 38-42.

Section 3

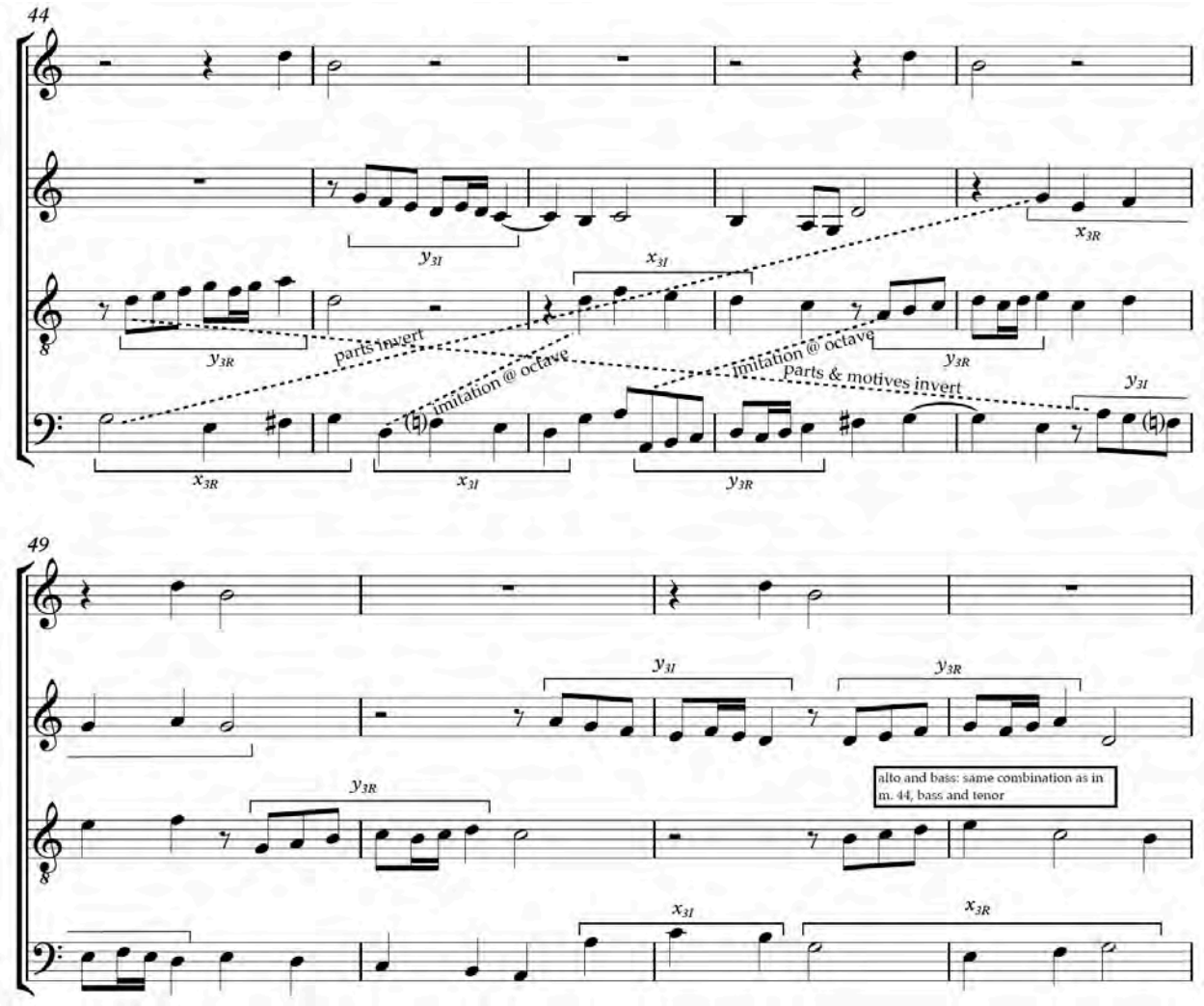
Section 3 is the first full section with $\mathbf{c}$ semibreve measure lengths. The shorter measure length coincides with the shortest note values in the piece to this point. Sixteenth notes and eighth notes dominate the texture. The structural note-against-note counterpoint moves at the speed of the quarter note. The quicker pacing coincides with a contrapuntal structure that is

quite complicated, at least in the first measures of the section, mm. 44-52. Recall that the emblematic *x* motive, now designated x_3, continues in this section, now in combination with a motive that has the exact same rhythm as xy_2 but with the ascending scale from *y*. This motive is designated y_3 in **Figure 5.1**. Both x_3 and y_3 occur fairly consistently in both *rectus* and *inversus* forms which results in a motivically dense texture.

Measures 44 and 45 present both x_3 and y_3 in *rectus* and *inversus* versions (labeled *R* and *I* respectively in **Example 5.32)**. In mm. 44 and 45, the combination of x_3 and y_3 provides the two-voice structural backbone of the counterpoint. Beginning in the bass in m. 45, b. 2, the interlocking imitation at the octave of first x_{3I} and then y_{3R} supplies the two-voice contrapuntal structure. In m. 48, the contrapuntal strategy shifts again. The invertibility of both part and motive is highlighted as x_{3R} enters on G again (as in m. 44) but now in the alto (m. 48, b. 2). The accompanying y_3 motive is now placed below x_{3R}. It contains the same pitch classes as in m. 44 but an octave lower, and is melodically inverted exactly. Since x_{3R} is accompanied here by the inverted version y_{3I} instead of y_{3R} as in m. 44, the exchange in placement between m. 44 and m. 48 is not invertible counterpoint. Yet the concept of invertible counterpoint (as well as melodic inversion) is clearly invoked through this contrapuntal strategy.

The statement of y_{3I} in combination with x_{3R} in m. 48 recalls m. 44, the opening of the section. It also marks the restart of a chain of alternating *inversus* and *rectus* versions of y_3 that map on to analogous entries in m. 44-46. For example, the tenor entry of y_{3R} in m. 49 b. 3.5 begins on G, the same pitch class as the alto entry of y_{3I} in m. 45. The alto entry of y_{3I} in m. 50, b. 3.5 begins on A, the same pitch class as the bass entry of y_{3R} in m. 46, b. 3.5. The third "extra" voice which is not essential to the contrapuntal strategy is the bass in mm. 49-51. The bass E-A

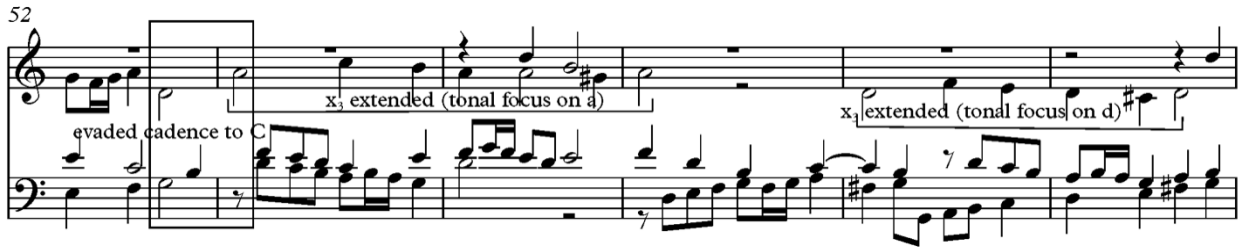
stepwise descent beginning in m. 49, b. 3 does not relate to the counterpoint in mm. 44-47, and creates a different context for the second "go-around" through the y_3 *rectus* and *inversus* pairs than in those measures. Harmonically, the stepwise E-A bass descent in combination with the incomplete statement of x_{3I} beginning on A in m. 50 emphasizes a-minor third sonorities, foreshadowing the entrance of x_3 on A in m. 53. This little subsection comes to a close with an evaded cadence to C at the end of m. 52.



Example 5.32. Contrapuntal strategies in mm. 44-52.

Instead of the expected C, the alto begins an entry of x_{3R} on A in m. 53. At this point

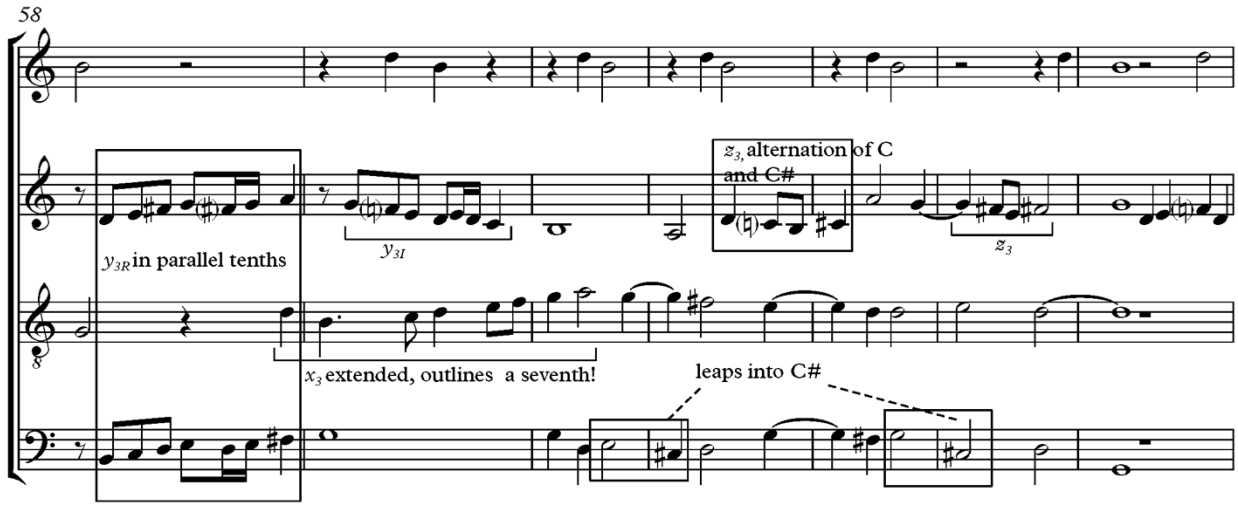
contrapuntal strategies become simpler. The texture is governed in mm. 53-55 by the x_{3R} entry on a in the alto, which briefly suggests an a-minor third tonality especially because of the G# in m. 54, b. 4. These three measures are followed by an additional three measures governed by an x_{3R} entry on D (alto, m. 56) which especially due to the C# in m. 57, b. 2 suggests a D tonality (alternately major and minor!) (**Example 5.33)**. G major is reached in conjunction with the soprano cuckoo call (m. 57, b. 4), which is harmonized with two G-Major chords, a rarity in the piece. The A-D-G progression in these measures repeats a harmonic strategy that played out already over a longer time span in Section 2.



Example 5.33. Simpler contrapuntal design in mm. 52-57.

In m. 58, the complete y_{3R} motive (including its concluding sixteenth-notes) is stated in parallel tenths in alto and bass (**Example 5.34**). This exuberant gesture is followed by an extension of a rhythmically-varied version of x_{3R} in the tenor (beginning in m. 58, b. 4) which continues to ascend, eventually outlining a minor seventh! This extension of x_3 leads to 4 measures of distinctly *stilo moderno* music (beginning in m. 60) in which the soprano cuckoo call occurs every measure and a cadence to G-major is avoided in conjunction with each statement of the call. While these measures invoke the *durreze e ligature* (literally dissonances and suspensions) style, associated especially with Frescobaldi's toccatas for the elevation, the cuckoo call itself is a world away from the *Affekt* associated with it. The result of the unlikely mashup

(cuckoo and *durreze e ligature*) manages to be both tongue-in-cheek and very beautiful.



Example 5.34. Mm. 58-64.

The bass leaps into dissonant C#s in m. 61 and m. 63 are particularly striking. The second is a rhetorically stronger effect since the interval of the leap itself is a diminished fifth (G-C#). The bizarre-sounding alternation of C-natural and C# in the alto in mm. 61-62 as well as the less offensive alternation of the F# and F-natural in the alto in mm. 58 and 59 bring attention post-facto to the close juxtaposition of F# and F-natural in the section as a whole. The close proximity of these pitches occurs naturally from the alternation of *rectus* and *inversus* motives. The bizarre C-natural to C-sharp alternation in m. 61 in my hearing suddenly highlights what had been a relatively innocuous feature of the passage in a delightfully unnatural way. Although the characteristic motives of Section 3 disappear in its final four measures, the turning figure *z* manages to reappear (in conjunction with the C-natural to C-sharp juxtaposition).

The complex contrapuntal strategy in the first measures of Section 3 gives way to more harmonically driven music that in turn leads to an expressively delayed section-concluding

cadence. The drawn-out final measures of the section appropriately demarcate the end of music based on versions of the emblematic version of the *x* motive (x_2 and x_3).

Section 4

Beginning in Section 4, the derivation of the primary sectional motives from earlier material is a notch more abstract. The motivic relationship that I have proposed suggests hearing the sectional motives in 4A ($xy_{4R\ \&\ I}$) as ornamented versions of the very first *x* motive from Section 1. The direct connection created throughout Sections 2 and 3 by the presence of emblematic *x* forms is now missing. Like the sectional motive in Section 3, x_3, the sectional motive in Section 4, xy_4, appears in both *rectus* and *inversus* versions. This commonality in terms of contrapuntal strategy creates a thread that is especially important for the coherence of the piece since the rhetorical character of Sections 3 and 4 and their attendant motives is quite different.

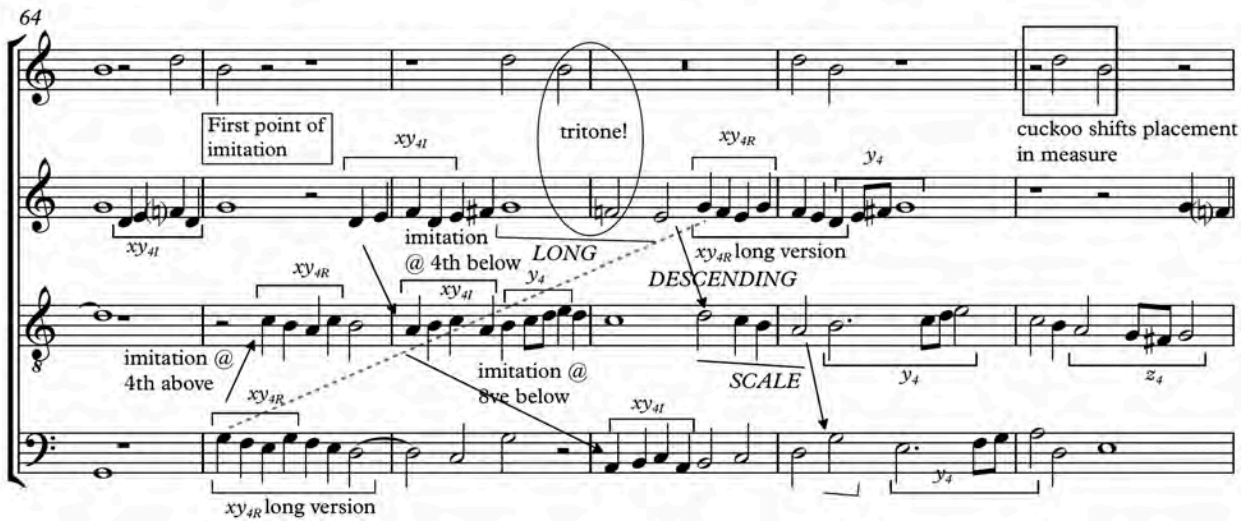
In Section 3, *rectus* and *inversus* forms of x_3 and y_3 are mostly not deployed as imitative subjects, but instead alternate (e.g. *rectus* in one measure, *inversus* in the next). When x_3 and y_3 are used in paired imitation in mm. 45-48, the imitation is at the distance of a measure and the entries do not overlap. Section 4.A on the other hand is characterized by the close imitation of both *rectus* and *inversus* forms of xy_4 at the time interval of a minim. Although Section 4.A does not use two *rectus* and *inversus* motives like Section 3 does, the use of *rectus* and *inversus* forms of the single motive xy_4 *in imitation* can be conceived of as a contrasting, yet equally rigorous inversion-related contrapuntal strategy.

The other striking feature of Section 4.A is the breakdown of rigorous imitation which leads to moments of more harmonically oriented, bass-driven music. The distinct tonal focus on e-minor third sonorities (mm. 68, 69, 71, 73) in combination with the longer breve measure lengths and slower note values creates a more reserved *Affekt* in this section as compared to the exuberant Section 3.

Formally, three points of imitation of xy_4 in invertible counterpoint beginning with the same notes (G and C) divide up the section. The first statement of xy_{4I} in the section (alto, m. 64, b. 3) is just a teaser and not integral to the imitative structure. The first point of imitation begins as xy_{4R} beginning in the bass in m. 65, b. 1 is imitated in the tenor at the interval of a fourth above. The imitation of xy_{4R} is followed immediately by the imitation of xy_{4I} beginning on D and then a fourth below on A in alto and tenor (m. 65, b. 4 ff.). The chain of imitative entries continues as the xy_{4I} entry in the tenor in m. 65, b. 1 is imitated at the octave below in m. 66, b. 1. The longer version of xy_{4R} heard in the bass in m. 65, b. 1 is imitated exactly a measure and a half later in the alto (m. 67, b. 3). In mm. 65-68, imitation then occurs at three different time intervals: the initial imitation of xy_{4R} at the time interval of a minim, the imitation of xy_{4I} at the octave below with the time interval of a semibreve, and the imitation of the long version of xy_{4R} with the time interval of a measure and a half. The imitative structure is shown with arrows and dashed lines in **Example 5.35**.

The F-natural in the alto in m. 67, b. 1 sounds strange because of the tritone created with the B in the soprano that immediately precedes it. The move from the end of m. 66 to m. 67 is a bit odd because of the sudden bass register shift (from G in m. 66 a seventh down to A in m. 67). One result however is the beautiful coincidence and emphasis on ascending and descending

scalar motion happening at different speeds highlighted especially by the uneven octave scalar descent beginning on G in the alto in m. 66, b. 3 which then continues with the tenor D in m. 67, b.3 before reaching G in the bass in m. 68, b.2.

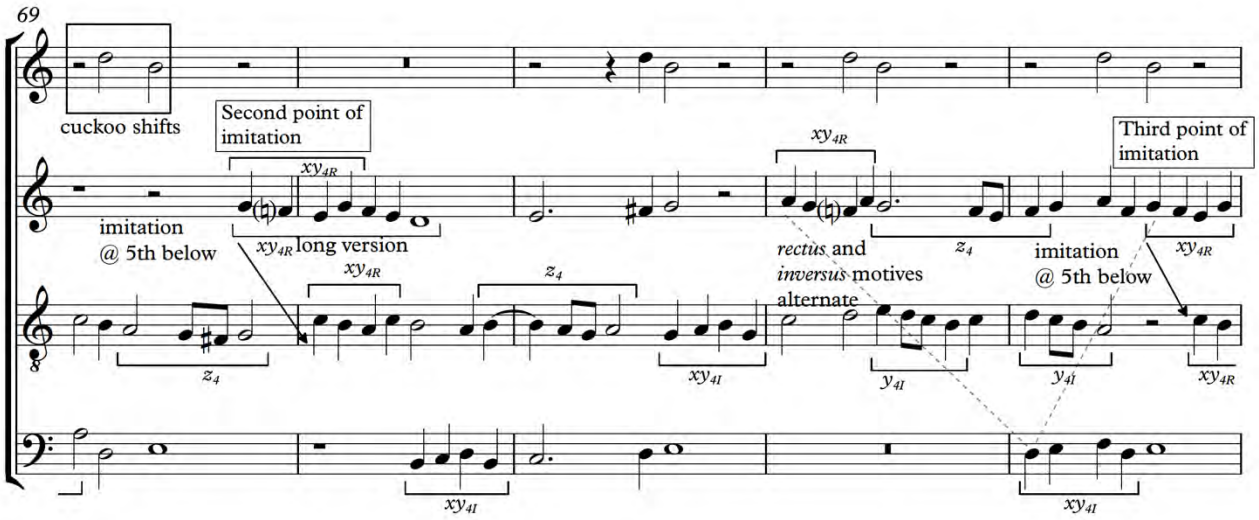


Example 5.35. Motive and imitation in mm. 64-69.

As in the *durreze e ligature* music that concluded Section 3, the more harmonically-driven music in Section 4 is carefully decorated with an ascending and descending tetrachord motive (y_4) that also quotes a rhythm used in conjunction with *z* already back in Section 1. The prevalence of y_4 in m. 68 is also motivically prepared by a statement of the same melodic motive with a different rhythm (but the same general dactylic character) in the tenor in m. 66, b. 3. E-minor in m. 69, b. 3 is emphasized not only by the semibreve E in the bass but also by the shift in metrical location of the soprano cuckoo call, which now occurs in an anacrustic position beginning on beat 2. In other words, the second note of the cuckoo call (B) is now in a metrically-strong position as part of the e-minor triad.

The second point of imitation, beginning in m. 69, b. 4 in the alto, is quite short. The

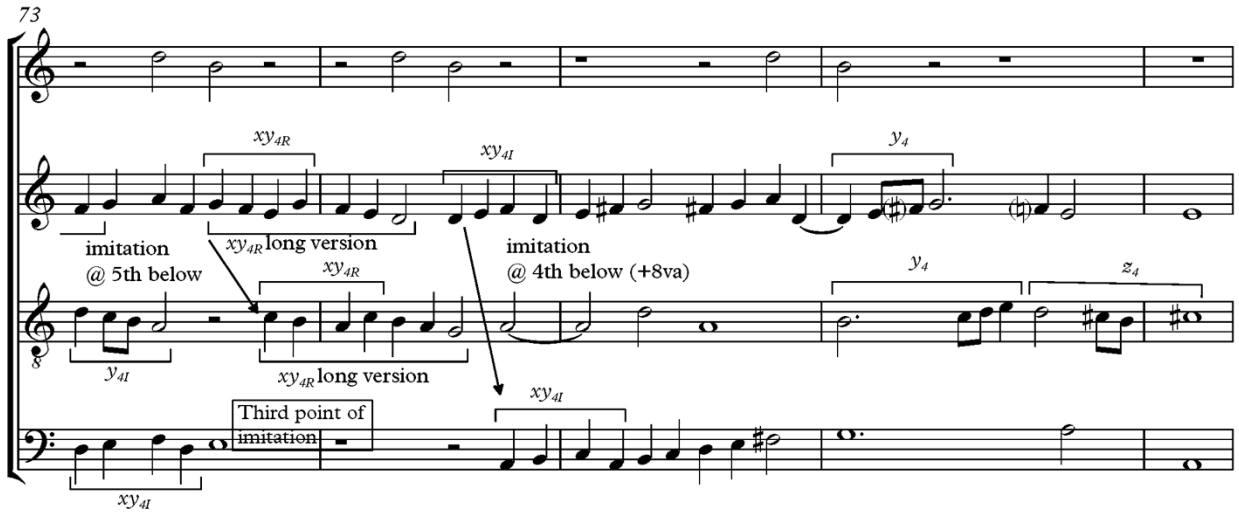
initial statements of xy_{4R} beginning on G in the alto and imitated at the fifth below in the tenor are not answered by statements of xy_{4I} beginning on D and A that correspond to the imitative structure in mm. 65-66. Instead the second imitative pair of xy_{4R} entries is expressively followed by the entry of xy_{4I} on B in the bass in m. 70, b. 3. I call this entry expressive because it does not play a part in the imitative structure. In mm. 71 and 72, imitation stops and *rectus* and *inversus* entries of xy_4 alternate as in Section 3, preparing the beginning of the third and final point of imitation in Section 4.A **(Example 5.36)**.



Example 5.36. Motive and imitation in mm. 69-73.

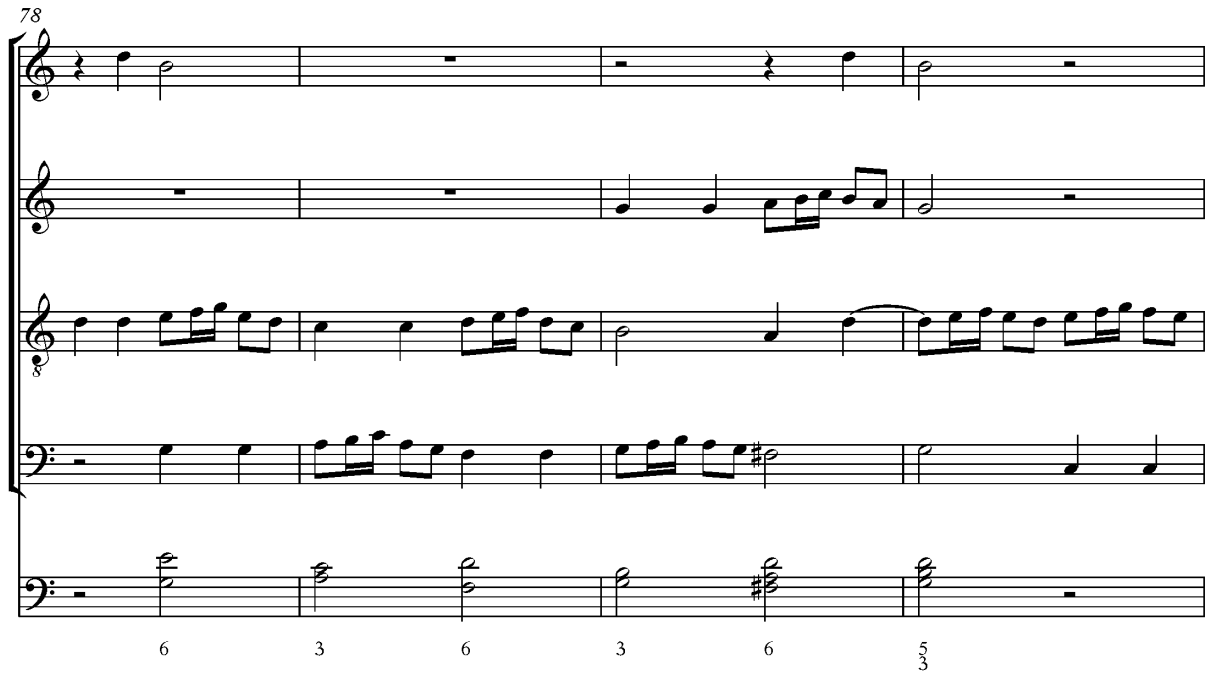
The beginning of the final point of imitation involving xy_{4R} beginning in the alto in m. 73, b. 3, is a bit disguised since there is no rest preceding it. This time the entries of xy_{4R} are followed by entries of xy_{4I} on D in the alto (m. 74, b. 3) and A in the bass (m. 74, b. 4) that correspond to the imitative layout in m. 65-66 (except that entries of xy_{4I} on D and A are not inverted as compared to mm. 65-66 like the entries of xy_{4R} on G and C are) (see **Example 5.37**). The shape of Section 4.A

is then nicely rounded: two full-fledged imitative pairs of $xy_{4R\,\&\,I}$ entries bookend it, with a related imitation of xy_{4R} only in the middle.



Example 5.37. Motive and imitation in mm. 73-77.

Section 4.B is considerably more straightforward contrapuntally than previous sections. The semi-breve measure lengths and short points of imitation contrast with the long-breathed elided phrases and breve measure lengths of Section 4. The arrangement of the opening imitation in mm. 78-81 produces music that is decidedly sequential and thus *stile moderno* in character. **Example 5.38** includes an imaginary continuo reduction of these measures.



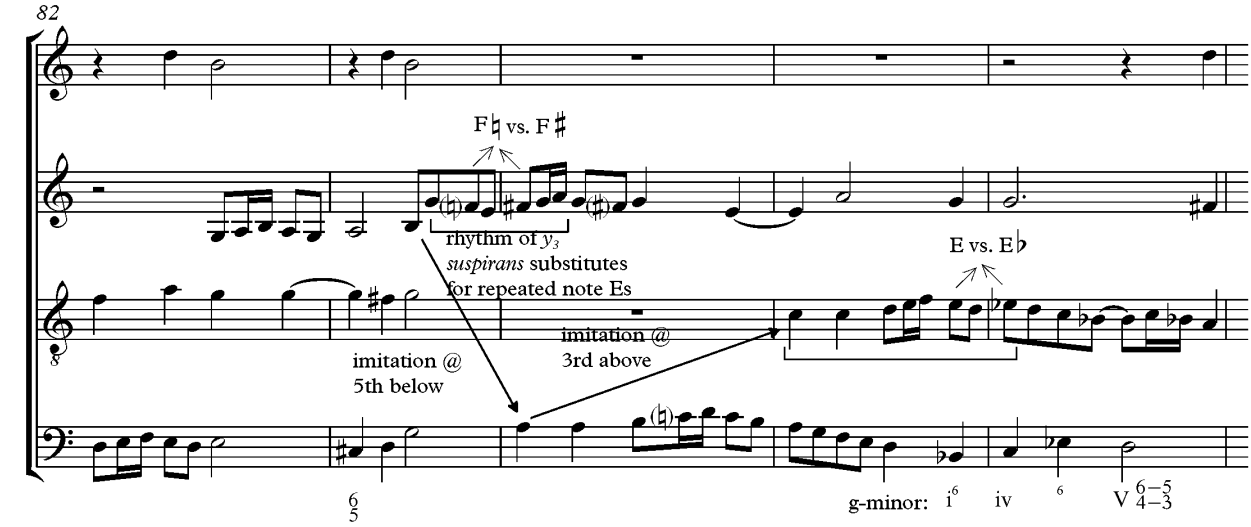
Example 5.38. Imaginary continuo for mm. 78-81.

The arrival to G-Major in m. 81 is not immediately followed by another point of imitation. Instead the entry of the sectional motive on C in the bass in m. 81, b. 3 prepares a true cadence to G in m. 83. Two events in m. 83 create a flashback to Section 3. The first is the $\frac{6}{5}$ sonority created by the 2-3 suspension between alto and tenor, which replicates exactly the voice leading of m. 61 (see **Example 39.A and B**). The other is the return in the alto of the *suspirans* motive and sixteenth-note tail from the y_3 motives (m. 83, b. 3). In terms of pitch content, the return of this motive occurs in conjunction with the close juxtaposition of F# and F-sharp, another feature of the end of Section 3.

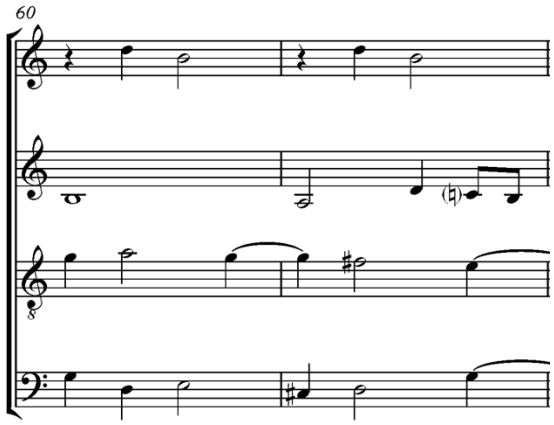
The *suspirans* motive substitutes for the subject head of the sectional motive yz_4 (which would have begun on E) and begins a brief modal excursion away from G-major in mm. 84-86. The bass at the beginning of m. 84 imitates the implied alto entry on E at the fifth below but with the "correct" subject. The bass statement of yz_4 is then imitated at the third above in the

tenor in m. 85. While the (implied) E-A-C order of imitation suggests a-minor, the bass B-flat in m. 85, b. 4 in combination with the tenor E-flat (a new chromatic pitch in the piece) initiate a brief moment of modal mixture in which g-minor is suggested.

A.

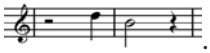


B.



Example 5.39. A. Annotated score of mm. 82-86, B. mm. 60-61, allows for vertical comparison of $\frac{6}{5}$ sonorities in m. 61 and m. 83.

Section 5

The distinct motivic character of Section 5.A has been addressed earlier: it is a contrasting section that maintains the distinct character of its motivic material less rigorously than earlier sections. The special rhythmic character of this section arises from the beat two initiations of the sectional motives $x_{5\text{-}1}$ and $x_{5\text{-}2}$ bouncing off the cuckoo call, which is always placed on the anacrusis as follows:  .

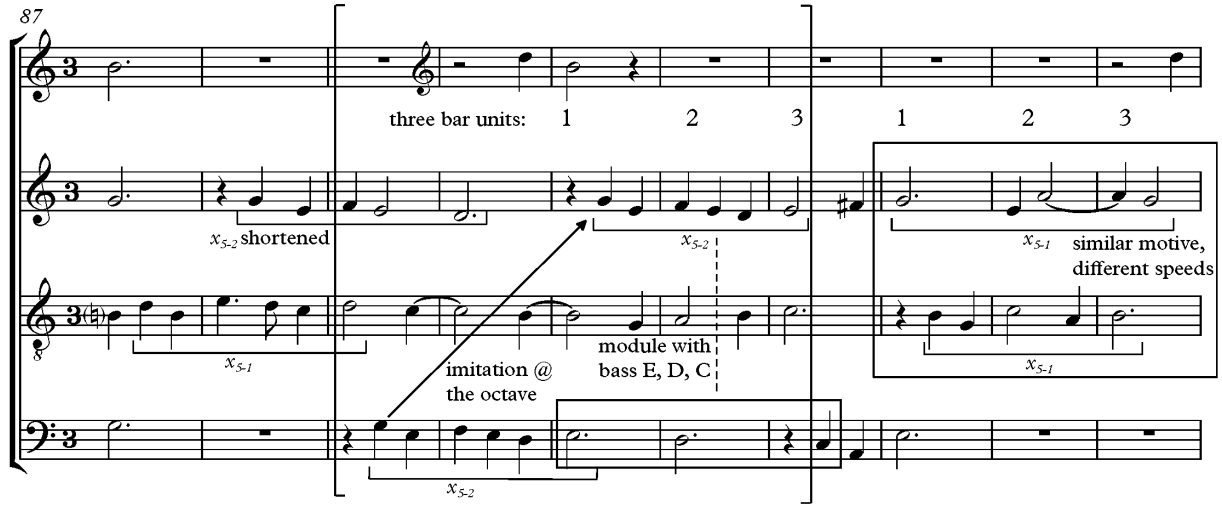
The syncopated dotted-half notes add an additional rhythmic layer. At times, the melodic shape of the sectional motives is outlined in irregular note values and includes syncopated dotted-half notes. In the alto and tenor parts in mm. 94-96, varied statements of the same motive $x_{5\text{-}1}$ occur in both voice parts, but moving at different speeds (see **Example 5.40.A**).

In m. 91, b. 1 the arrival of $x_{5\text{-}2}$ on E in the bass in combination with the anacrustic cuckoo call creates a strong accent. In mm. 91-93, $x_{5\text{-}2}$ in the alto is accompanied by E and D dotted-half notes and a C quarter-note. The long bass notes in descending stepwise motion supporting $\frac{5}{3}$ chords encourage hearing the combination of the bass notes E, D, and C with $x_{5\text{-}2}$ as a three-measure module. In m. 94, the bass dotted-half note E in combination with the beginning of $x_{5\text{-}1}$ in the alto and the evenly spaced cuckoo call create another three bar unit.

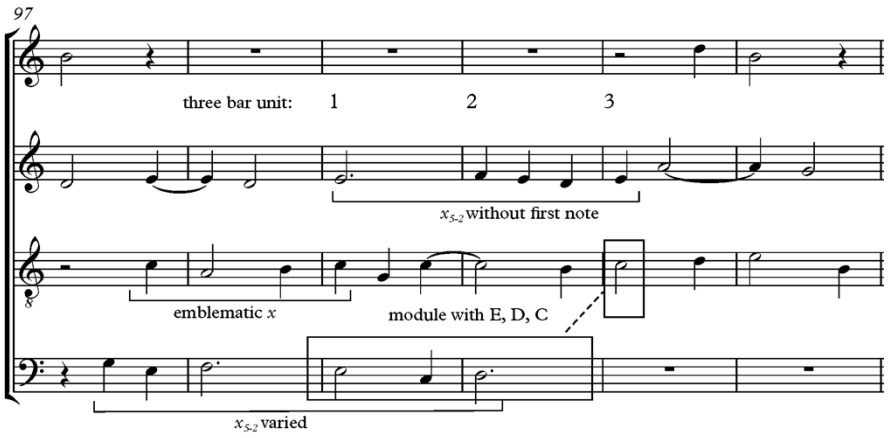
A strange kind of partial repetition occurs in mm. 97-mm. 101, b. 1. These measures are a bit like a garbled version of mm. 89-mm. 93, b. 1 (see **Example 5.40.B**, the source measures are bracketed in **Example 5.40.A**). $x_{5\text{-}2}$ begins in the bass on beat 2 of m. 97, just as in m. 89. Although the first note of $x_{5\text{-}2}$ in the alto is missing in m. 100, the three-bar module is set up similarly to m. 91, with E and D in the bass. Although the bass drops out in m. 101, the C analogous to the one

in m. 93 is in the tenor.

A.



B.

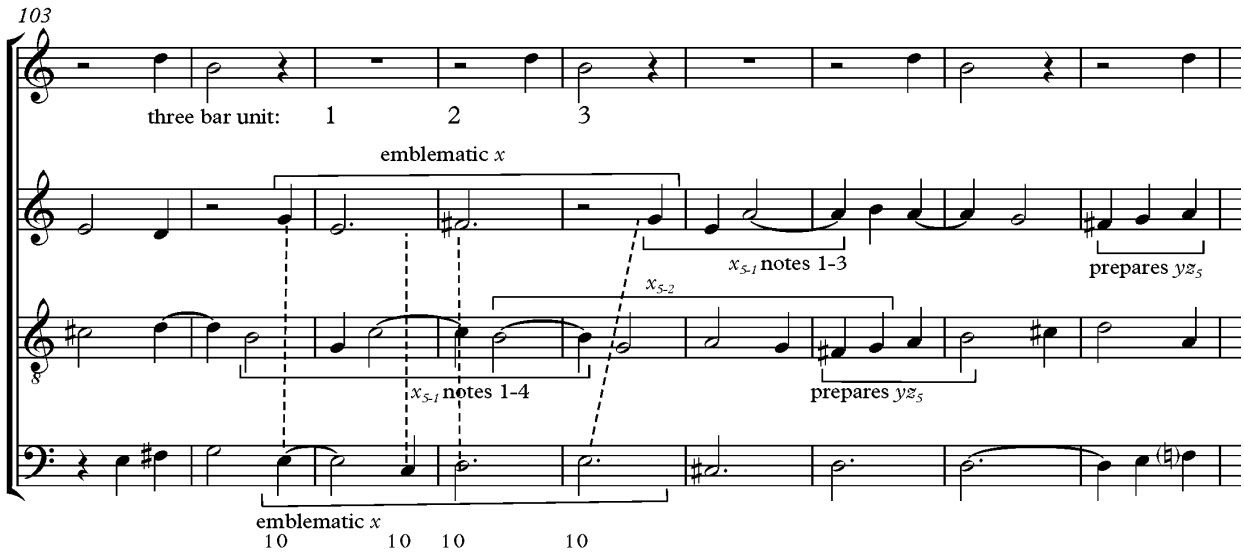


Example 5.40. A. Motivic structure and measure groups in mm. 87-96, B. mm. 97-101 as varied version of mm. 89-93 (bracketed in A).

One important difference in mm. 97-101 as compared to mm. 89-93 is that in m. 97, b. 4, the emblematic *x* motive reappears in the tenor. Were this a composition by another composer, it would be easy to dismiss this as happenstance, yet recall that the note pattern of the

emblematic *x* motive is embedded in $x_{5\text{-}1}$. It is only natural that the emblematic *x* form should occur as part of the variation process of the sectional motives.

In mm. 104-107, the emblematic *x* form recurs in disguised parallel tenths in alto and bass (another example of a motive moving at different rates in different voice parts in this section) (see **Example 5.41)**. It is accompanied by fragments of $x_{5\text{-}1}$ and a drawn-out statement of $x_{5\text{-}2}$ in the tenor in m. 106, b. 3. To my ear, the alto E dotted-half note in combination with the parallel tenths voice-leading structure suggests another three-measure unit here, involving the same notes in the bass (C-D-E), but now ascending instead of descending. The ascending, stepwise F#, G, A motion in the tenor in m. 109 and the alto in m. 111 prepares the reintroduction of the "and then to here" *suspirans* motive in m. 112.

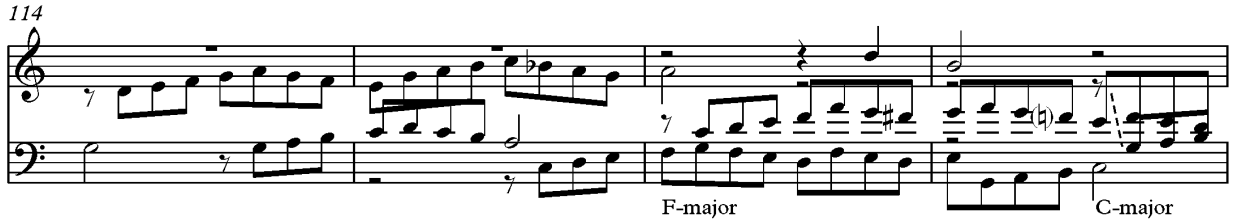


Example 5.41. Mm. 103-111.

Although the overall aural effect of Section 5.A is fairly simple and even charming, the motivic structure is relatively elaborate. Two related sectional motives provide fodder for

further variation, a note pattern derived from one of them recalls the emblematic *x* motive. The syncopated rhythms of the motivic entries have the effect of making the section sound more homophonic than it really is.

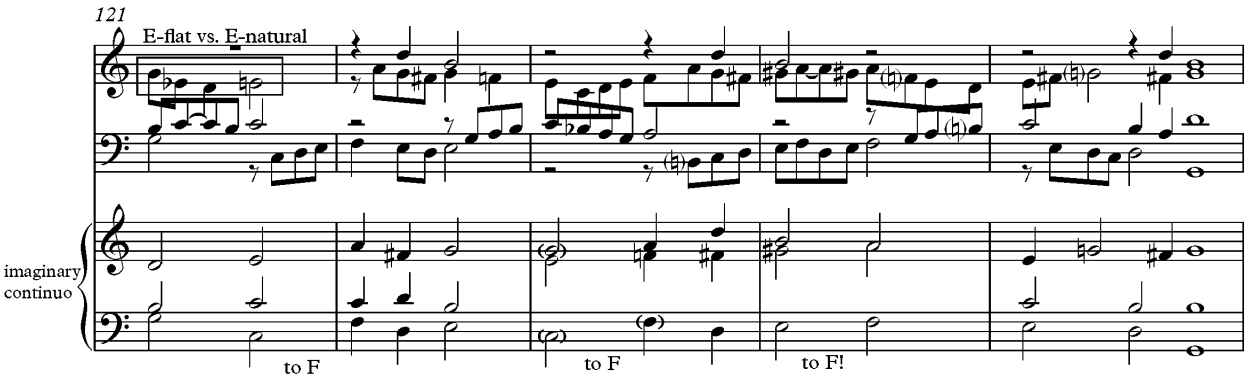
The two measure Section 5.B has the important function of reintroducing the *suspirans* rhythmic idea. The similarity of these two measures to mm. 36-37 in Section 2 is discussed earlier. Section 5C continues the exploration of *rectus* and *inversus* concepts, now with the combination of ascending and descending tetrachords in the same motive. This section does not become pedantic due to the harmonic level of interest, and specifically the repeated turns toward F-major, at first as part of a larger move to C-Major. F-major is reached (on the way to C-major) in m. 116, but suggested by the B-flat already in m. 115 **(Example 5.42)**.



Example 5.42. Mm. 114-117, showing F-major on the way to C-major.

After four measures of back and forth between C-major and G-major, a reiteration of the E-flat/E-natural juxtaposition from Section 4 occurs in m. 121. Here the E-natural is the leading tone to F-major which is reached at the downbeat of m. 122. The suggestion of F-Major seems to continue in m. 123 before a sudden and dramatic turn to a-minor, whose dominant is deceptively resolved back to F-major in m. 124.[124] The imaginary continuo reduction in **Example 5.43** shows the repeated turns to F major before the section cadences correctly in G in m. 125.

[124] The same harmonic move occurs in Section 2, mm. 32-33.

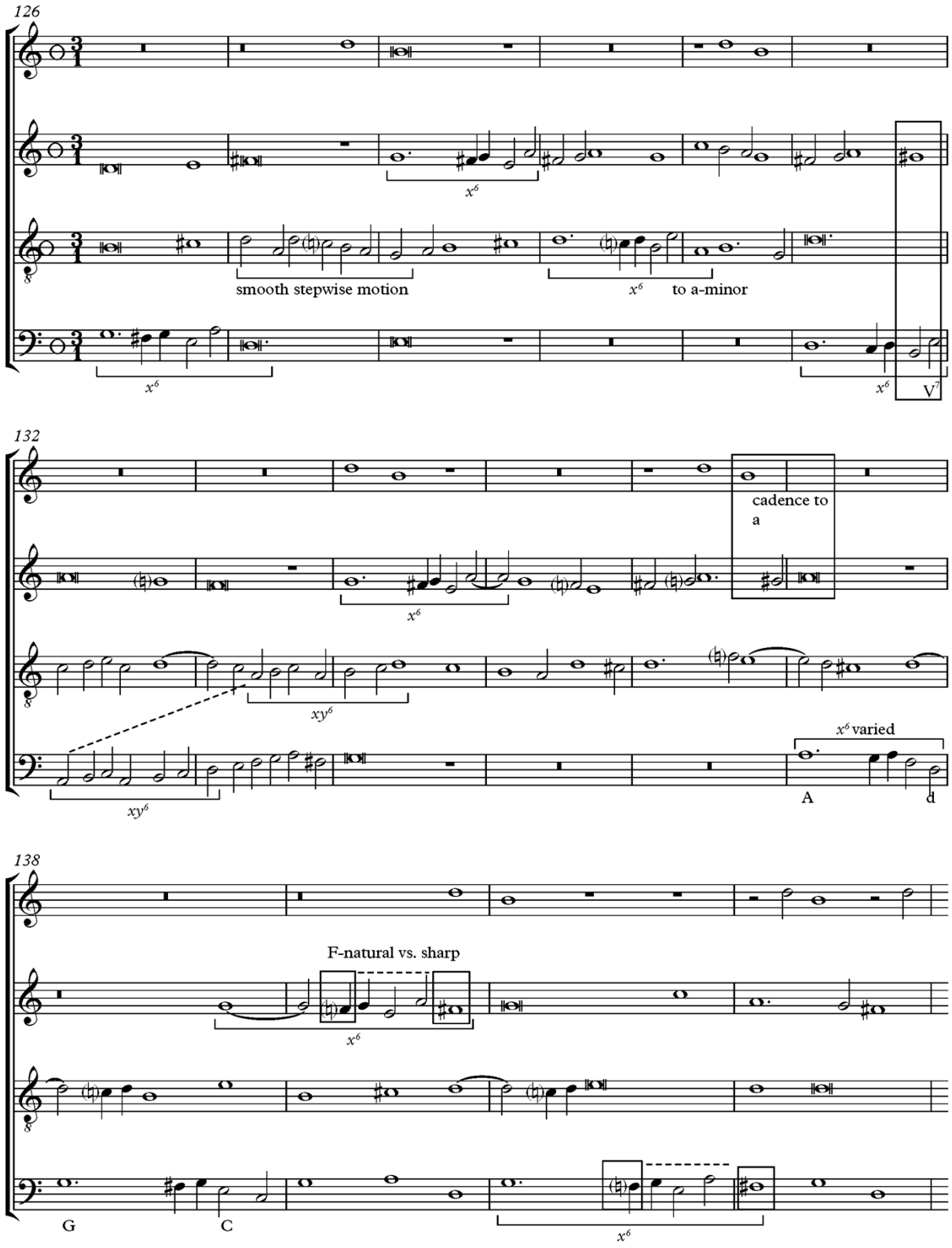


Example 5.43. Repeated motion to F major in mm. 121-125, keyboard score and imaginary continuo reduction.

Section 6 and 7

At the beginning of Section 6, it is unclear how the smooth, stepwise motion (for example in the tenor in mm. 127-128) relates to the motivic material. The sectional motive of Section 6, $x_{6,}$ is sprightly in character, despite Frescobaldi's injunction that triple meter with *tactus maior* (bars of three semibreves) should be played adagio. Since x_6 descends a fifth from its starting tone, the entrances of x_6 on D in the tenor in m. 129 and the bass in m. 132 lead naturally to a-minor (**Example 5.44**). Note that the final minim of m. 131 is what in contemporary terminology would be called a V^7 chord (in a-minor), an unusual occurrence in Frescobaldi. The excursion to a-minor in this section creates a clear harmonic relationship to Section 2.A, the only other triple time *tactus maior* section.

Once a-minor is reached in m. 132, a new point of imitation at the octave in stepwise minims begins with motive $xy_{6,}$ which is an exact replica of xy_{41} except in minims and contrasts with the sprightly character of $x_{6.}$ The earlier stepwise motion in mm. 127-128 can then be heard as preparing the contrasting character of the xy_6 motive.



Example 5.44. Section 6, mm. 126-141.

The tonal focus on a-minor continues as the entry of x_6 in the alto in m. 134 does not drop down the final fifth but instead descends the a-e tetrachord. A formal Renaissance cadence to a-minor is achieved in m. 137.

The reduction to two-voice texture is characteristic of this section in particular, and is not so common in the rest of the piece. After the cadence to a in 137, the duo texture continues in a quick circle of fifths sequence back to G. Two further entries of x_6 on G in imitation at the octave close out the section. Unlike at the beginning of the section, the entries of x_6 in m. 138, b. 4 in the alto and in the bass in m. 140 use F-natural instead of F# for the second note. These F-naturals contrast with the F# that reappears as the third of D-major at the end of these motives and bring back the F# and F juxtaposition from previous sections.

Section 7 is the most straightforward formally and transparently textured part of the piece. It is a miniature canzona that divides into two halves. The first half leads to a Baroque cadence to D-major (m. 153) and the second returns to G-major. The motivic usage is also straightforward. The principal subject, yz_7, is sometimes extended to include the countersubject xy_7, the head of which reintroduces the emblematic x motive.. xy_7 accompanies yz_7 at the beginning of the section and leads off the imitation after the cadence to D major in m. 153.

The contrast between how straightforward this section is as compared to the subtle motivic variation and allusion in for example Section 5A is striking. The simplicity and sweetness of the chanson-like, repeated note motive yz_7 signals the denouement of the motivic and contrapuntal intricacy and subtlety that characterizes the piece as a whole.

Short sections and shifts in character and meter give the piece the aural effect of improvisation. Even as a performer of the piece, the subtlety of the motivic relationships can

make it difficult to hear the connections between sections. This analysis suggests that the piece is carefully structured to create a variety of motivic, imitative, and even harmonic connections between sections. One of the most striking aspects of the motivic language in the piece is the gradual variation of the three different structural motives introduced at the outset of the piece. At the high points of motivic saturation in the piece, several families of motive are active simultaneously in both *rectus* and *inversus* versions. The many kinds of aural connections between sections in combination with the distinct rhetorical, imitative, and harmonic strategies in each section make the piece coherent.

Chapter 6. Motive and the Bass in a *Stile Nuovo* Canzona: *Canzona Quinta à 3, due Canti e Basso* (1635)

The analysis of *Canzona Quinta à 3, due Canti e Basso* in this chapter focuses on Frescobaldi's integration of the canzona principle of motivic variation in the context of a *stile nuovo* instrumental piece with a continuo bass.[127] While the motivic design and motivic relationships are relatively straightforward, the sections of the piece are also brought into dialogue through the logical succession of the various harmonic and bass-related ideas explored in each.

In the first section of the piece, the descending tetrachords outlined by the opening subjects make possible a series of stepwise descents in the bass that govern the overall harmonic progression. In the transitional second and third sections, chromatic half-step juxtapositions and alternation of major and minor versions of the same chord are related to section-specific motives. Section 4 continues the major/minor alternation of sections 2 and 3 with motives related to and of similar character to those in section 1. The harmonic instability and mild chromaticism of the fourth section is a way of preparing the subsequent fifth section of the piece, which is designed as a harmonization of an entire chromatic scale in the upper voices. The section is capped off with an excursion to relatively distant harmonic territory that is quite unusual in Frescobaldi's music. The motivic design of the final section enables strong root motion by third and fourth, contrasting with the chromatic, scalar bass of the previous section.

[127] A brief analysis of the piece appears in John Harper's dissertation on the instrumental canzonas from 1975. See John Harper, *The Instrumental Canzonas of Girolamo Frescobaldi: A Comparative Edition and Introductory Study*, (Ph.D. dissertation: University of Birmingham, 1975, 165-167).

6.1. Introduction to the Canzona Genre

By the end of the 16th century, canzonas could be chanson-like keyboard pieces that were not arrangements of a particular chanson. In pieces by Frescobaldi's Neapolitan predecessors Trabaci and Mayone, canzona sections are sometimes related thematically.[128] Frescobaldi published five keyboard canzonas in the *Ricercari et canzoni francese* (1615), six in *Il secondo libro di toccata* (1627), and five in *Fiori Musicali* (1635). A collection of 11 *canzoni francese* was also published posthumously in 1645 by Alessandro Vincenti, the same publisher of the revised version of instrumental canzoni (which appeared in 1635). Many of Frescobaldi's keyboard canzonas are variation canzonas, in which the initial theme provides the basis for the varied themes of subsequent sections.

Instrumental canzonas appeared later than keyboard canzonas. The first were appended to publications of madrigals by Vicentino (1572) and Ingegneri (1579).[129] The first collection devoted exclusively to instrumental canzonas was *Canzoni di diversi per sonar* by Florentino Maschera in 1582.[130] This collection proved extremely popular, and the next two decades saw publications by Bariolla, Banchieri, Borgo, Mortaro, and Rovigo. The most famous instrumental canzonas of this first generation are undoubtedly the 16 published by Giovanni Gabrieli in the *Sacrae Symphoniae* (1597). In Gabrieli's *Canzoni e sonate* (1615), the titles canzona and sonata are used indistinguishably. Some pieces in this later collection include a basso continuo undergirding the imitative parts. The canzona continued to be an important genre in Italy until

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[128] John Caldwell, "Canzona" in *Grove Music Online,* ed. Deane Root, revised January 20, 2001, http://oxfordmusiconline.com.
[129] Ibid.
[130] Ibid.

the middle of the century, although similar pieces in later collections were more likely to be called sonatas.[131]

Frescobaldi composed and published instrumental canzonas throughout his career. In the year of the composer's first publications (the *Madrigali* and *Fantasie*), three ensemble canzonas appeared as part of a collection published by Alessandro Raverij (Venice, 1608).[132] The 1628 *Il Primo Libro Delle Canzoni* was published both as part-books and in score by two different publishers. The version in partbooks was prepared by Frescobaldi himself and published by G.B. Robletti. The score version was prepared by Frescobaldi's student Bartolomeo Grassi and published by Paolo Masotti.[133] The canzona considered in the present analysis, *Canzona Quinta à 3, due Canti e Basso*, is a new addition to the composer's dramatically revised edition of *canzoni,* published in Venice in 1635 by Alessandro Vincenti.[134]

Frescobaldi's canzoni include an exceptional variety of voicings. The 1635 print includes four pieces for two basses and soprano, five pieces for two sopranos and bass, four pieces for two sopranos and two basses, and six pieces for four voices (canto, alto, tenor, basso).[135] The instrumentation is free and could have been performed by either two violins or two recorders with a low string or numerous other combinations of instruments such as cornetto for one of the

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[131] Maurizio Cazzati's first book of instrumental music, for example, was titled *Canzoni a 3* (1642), while the second is titled *Il Secondo libro delle sonate* (1648). See John Caldwell, Canzona" in *Grove Music Online,* ed. Deane Root, revised January 20, 2001, http://oxfordmusiconline.com.

[132] Frederick Hammond, "Flanders 1607-1608," Girolamo Frescobaldi: An Extended Biography, accessed August 1, 2019, http://girolamofrescobaldi.com/4-flanders-1607-1608/

[133] Frederick Hammond, "La Varietà Dell'Inventioni: The Canzoni of 1628 and 1634," Girolamo Frescobaldi: An Extended Biography, accessed August 1, 2019, http://girolamofrescobaldi.com/16-la-varieta-dellinventioni-the-canzoni-of-1628-and-1634/

[134] Ibid.

[135] Étienne Darbellay, Introduction to *Frescobaldi Opere Complete, Vol. 8, pt. 2*, (Milano: Suivi Zerboni, 2000), XXXIV.

solo parts and bassoon as the imitative bass instrument. Organ was evidently preferred for the continuo bass.[136]

In all of these pieces, the basso continuo is an additional part that is not included in the voicing indications. The continuo bass functions in three different ways in the instrumental canzonas: as a *basso seguente* doubling the lowest part, as a partly independent bass, or as a fully independent bass.[137] In *Canzona Quinta*, the continuo bass is partly independent.[138]

In the canzonas, Frescobaldi composed practical music designed for ensemble performance without the same level of contrapuntal complexity as the solo keyboard collections. In *Canzona Quinta*, the motives are designed to work with the simple patterns of the continuo bass.

6.2. Formal Design & Key Structure

The six sections of *Canzona Quinta* have distinct harmonic characters in addition to contrasting tempi. Sections 1, 4, and 6 are longer, expository sections, whereas Sections 2, 3, and 5 are short, slower sections. The piece is a good example of a variation canzona in that the motivic material of the various sections is most often related in some way. The piece explores a

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[136] See Étienne Darbellay, Introduction to *Frescobaldi Opere Complete, Vol. 8, pt. 2*, (Milano: Suivi Zerboni, 2000), XXXVI and the particularly helpful discussion in John Harper, *The Instrumental Canzonas of Girolamo Frescobaldi: a Comparative Edition and Introductory Study,* (Ph.d dissertation: University of Birmingham, 1975, 197-208). One constant seems to have been that a string bass would not typically accompany a cornetto as one of the solo parts.

[137] John Caldwell, "Canzona" in *Grove Music Online,* ed. Deane Root, revised January 20, 2001, http://oxfordmusiconline.com.

[138] [138] In the absence of instrument designations, I will refer to the parts as Soprano I, Soprano II, Imitative Bass, and Continuo Bass respectively, reflection the composer's designation of the piece as *due Canti e Basso.*

wider range of expressive possibilities than Frescobaldi's 1615 keyboard canzonas. Tempo indications, for example, do not appear in the keyboard canzonas, whereas here the final four sections receive Adagio or Allegro indications. The piece features strong rhetorical and harmonic contrasts between the various sections, and the harmonic language is more fully baroque than in the 1615 keyboard canzonas. **Table 6.1** outlines the sectional structure of the canzona.

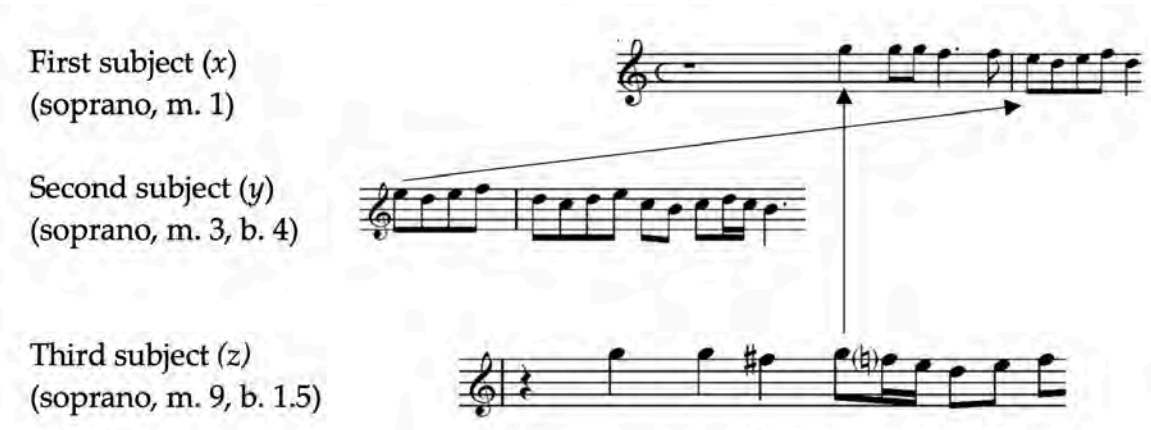
Section	**Time Signature**	**Concluding Cadence**
1. mm. 1-14	C (breve measure)	V-I in D (sounds like HC)
2. mm. 15-22	$\bigcirc\frac{3}{1}$	V-I in A
3. mm. 23-25	C (breve) **Adagio**	V-I in D
4. mm. 26-45	C (semibreve) **Allegro**	V-I in D
5. mm. 46-51	C (breve) **Adagio**	V-I in D
6. mm. 52-66	C (semibreve) **Allegro**	V-I in G

Table 6.1. Sectional Structure in *Canzona Quinta*

The question of tonality in *Canzona Quinta* does not have a straightforward answer. The first and last big cadences of the piece are to G but most of the sections of the piece cadence in D (the reciting tone of the seventh psalm tone). This cadential structure strongly differs from that of the capriccio analyzed in the previous chapter, which almost always cadences to G. Of all the sections, Section 2 is most clearly "in" D, although the music moves to G Major in its second measure. It is possible that the emphasis on and frequent cadences to D in the piece reflect the influence of the seventh psalm tone on the tonal structure.

6.3. Section 1

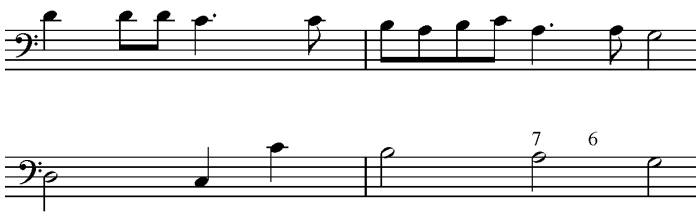
Three related motivic ideas appear in the first section **(Example 6.1)**. The second subject (*y*) is simply a continuation of the first (*x)* that leaves out the repeated-note opening (see arrows in **Example 6.1)**. The third subject *(z*) begins with a repeated note just like the first, but has a different rhythmic quality since it begins with a pickup. The first four notes of the third subject are treated like a standard cadential suspension figure (most often 4-3, but also 7-6). The first note prepares the suspension, the second note is the dissonance, and the third note the resolution. The tail of the third subject (z) retraces exactly the descending tetrachord that the first subject outlines *(x)* but with shorter note values.



Example 6.1. Subject Relationships in Section 1 (mm. 1-14).

While the third subject most often occurs with root motion by fifth, the first two subjects (*x* and *y*) are designed either to harmonize the stepwise descending bass with parallel thirds/tenths or to be used as basslines themselves. This is quite simple to accomplish since the *x* and *y* motives both outline descending tetrachords. Since the continuo bass was not considered a fully independent part (the piece is called *Canzona a 3* even though it has a fourth part, the

continuo bass), it was evidently not a problem for the continuo and the imitative bass to have the same notes or sound in parallel octaves. **Example 6.2** shows a configuration of the imitative bass and continuo bass where the two parts begin in parallel octaves before continuing with parallel unisons.

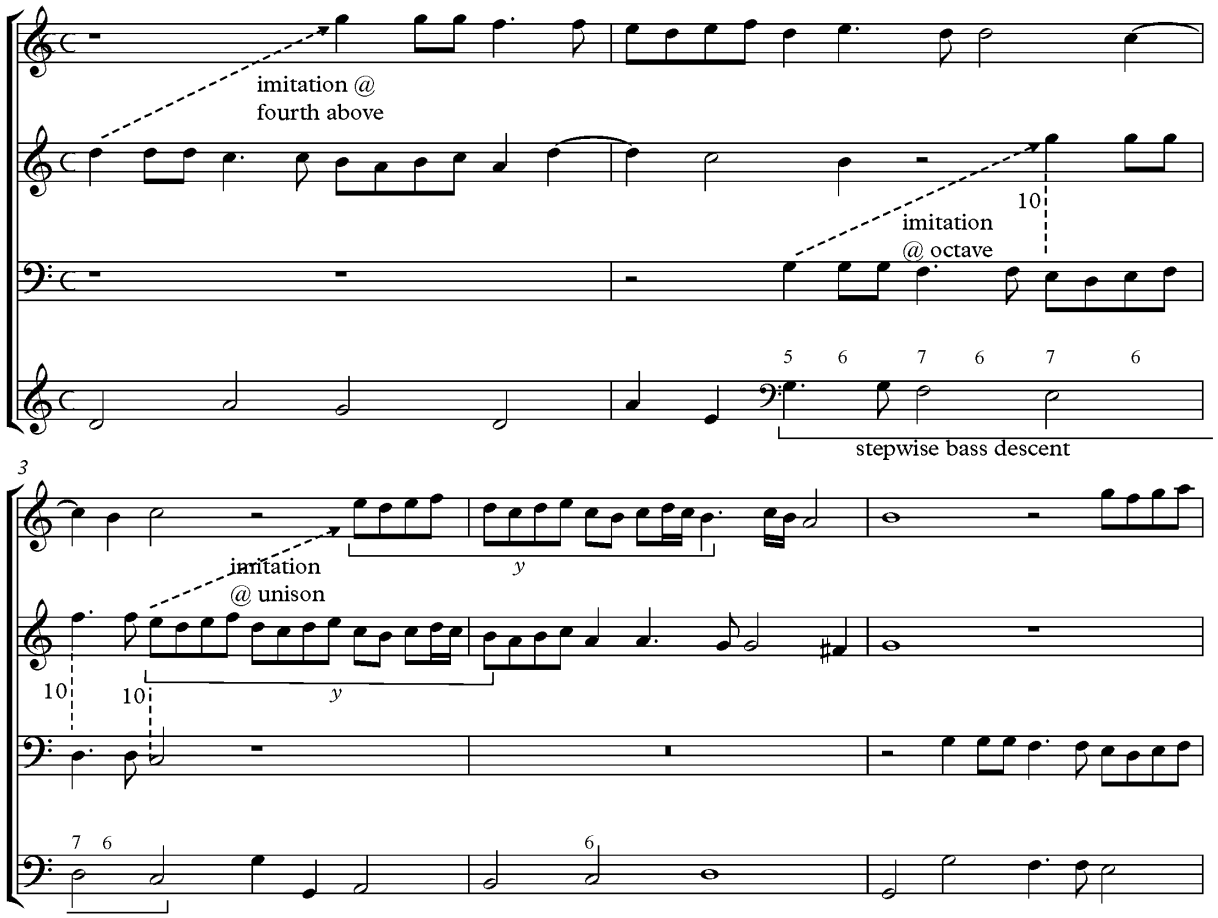


Example 6.2. Imitative bass and Continuo bass in mm. 8, b. 2-mm. 9, b. 3.

The first two subjects can then also form the basis of the voice leading in the first section, which is built on a series of stepwise bass descents, often harmonized with a 7-6 suspension chain.

In the first two measures of the piece, the first subject (*x*) is introduced in Soprano 2 and imitated in Soprano 1 at the interval of a fourth above (**Example 6.3)**.[140] The continuo begins extremely high, simply harmonizing the opening subject with root motion by fourth and fifth. In m. 2, *x* enters in the bass and is imitated at the octave in Soprano 2, resulting in parallel tenths. Soprano 1 creates the 7-6 suspension chain with the bass. In mm. 3-4, the tail of *x* is extended and becomes *y,* the second subject. Its independent identity is confirmed by the imitation at the unison in Soprano 1. The section ends with a cadence to G in mm. 4-5 that is strengthened by the descending fifth root motion from the D semibreve in the continuo.

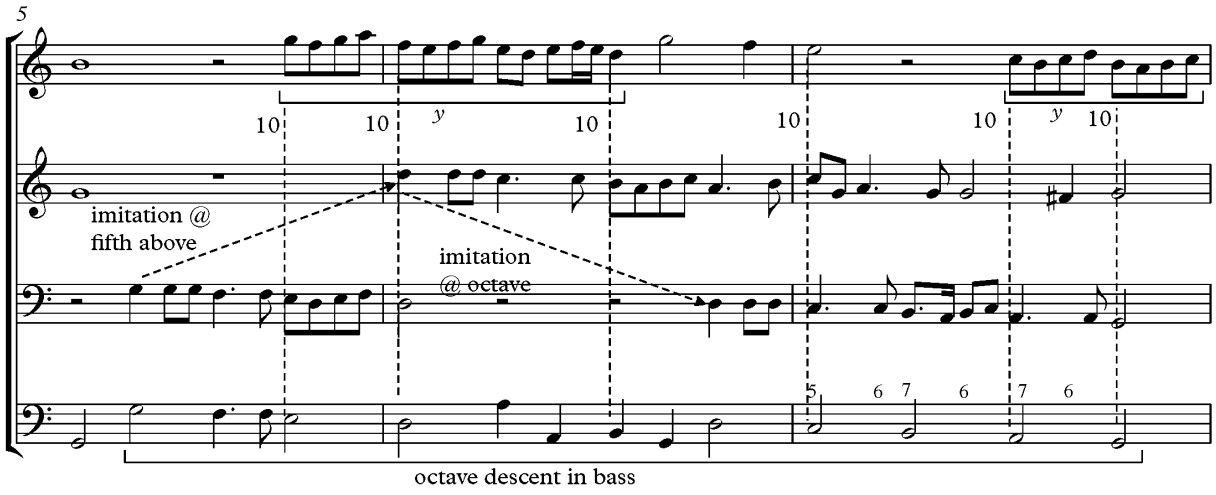
The first stepwise bass descent of the piece occurs as the first subject (*x*) appears in the bass beginning on G in mm. 2-3 (bracketed in **Example 6.3**).



Example 6.3. Mm. 1-5.

After the cadence in mm. 4-5, the piece restarts with an additional statement of *x* in the bass beginning on G, the same starting note as in mm 2-3. Now instead of being imitated at the octave, *x* is imitated at the fifth above. Whereas the third entry of *x* in the first four measures (bass, m. 2, b. 2) is imitated at the octave above, here the answer is imitated at the octave below. This entry of *x* (bass, m. 6, b. 4) allows for the structural bass to descend an entire octave (G-G)

in mm. 5-7 (bracketed in **Example 6.4**). In these measures, *y* is used to shadow the bass descent with parallel tenths.

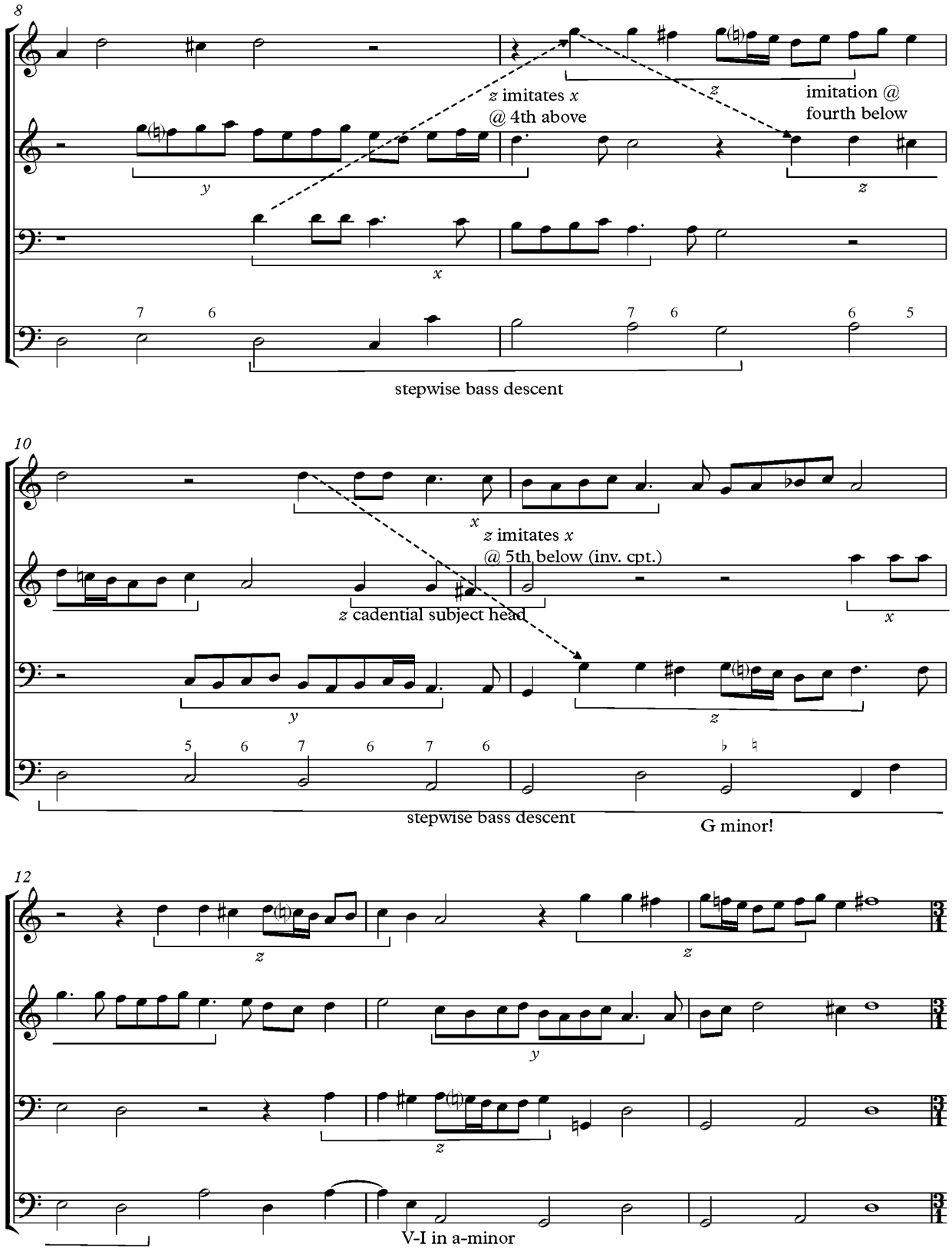


Example 6.4. Mm. 5-7.

After the cadence to G in mm. 7, there is another quick cadence to D in m. 8, at which point another entry of *x* occurs in the bass on D, beginning another stepwise bass descent (bracketed in **Example 6.5**). The entry of *x* in the bass in m. 8, b. 3 is imitated at the fourth above with the first entry of the third subject (*z*). The invertibility of *x* and *z* is exploited in the next entry as the entry of *x* in Soprano 1 is imitated at the 5th below with *z* in the imitative bass. At this point the imitative bass is momentarily independent.

In m. 10, *y* occurs in the bass for the first and only time as part of the longest stepwise bass descent. Although the bass leaps up an octave in m. 11, b. 4.5, the overall bass motion is a another stepwise octave descent that begins in m. 10, this time from d-d(bracketed in **Example 6.5**).

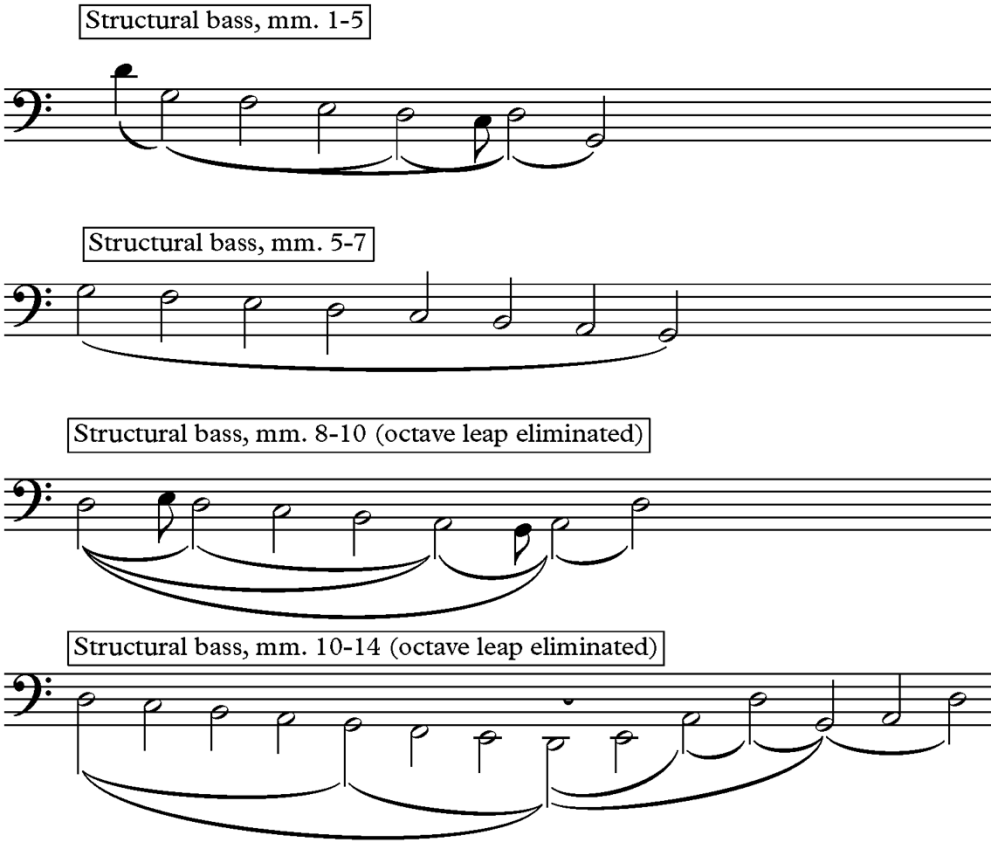
All three subjects are active in mm. 8-10, which is the peak of motivic density. The moments of greatest harmonic interest are a little later. In m. 11, *z* in the imitative bass cadences not to G Major, but to G minor. The entry of *z* in Soprano 1 in m. 12, b. 2.5 is answered a fourth below in the imitative bass, which causes a cadence to A-minor. The section ends with a quick turn back to G major enabled by the entry of *z* in Soprano 1 (m. 13, b. 3.5) that is followed by what sounds very much like a half cadence to D-major in m. 14.



Example 6.5. Mm. 8-14.

While the imitative structure of the first section is fairly logical, it is also possible to consider the first section of the piece as governed by the series of descending step bass lines (**Example 6.6)**. The organization of the descending bass lines reveals a certain balance and symmetry in the overall design of the section. The tetrachord descent (G-D) in mm. 1-5 occurs in conjunction with the introduction of the first two subjects, *x* and *y*. Mm. 5-7 follow with a bass descent spanning an entire octave (G-G), that nevertheless begins with a repetition of the G-D descent from the immediately preceding measures.

Mm. 8-10 is another "exposition" section, this time of the third subject *z*. Its tetrachord bass descent D-A is analogous with the G-D descent in mm. 1-5. Mm. 10-12 are governed by an octave descent (now D-D) analogous with the G-G descent in mm. 5-7.



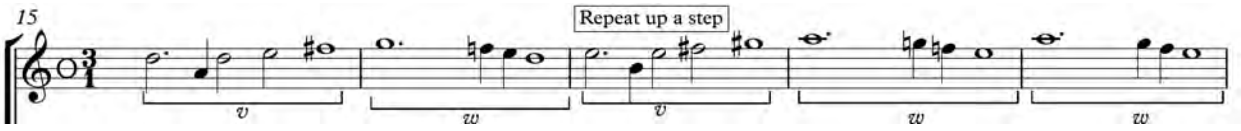
Example 6.6. Structural Bass Analysis in the Opening Section.

Section 2 & 3

The second and third sections are shorter, connecting sections that contrast in character with the first section. The triple meter in Section 2 contrasts with the previous section's duple meter. The primary purpose of both sections is harmonic: Section 2 leads from D-major to A-major and the third section returns to D-major.

Two invertible motives (labeled *v* and *w* in **Example 6.7**) feature in Section 2. Motive *w* is a simple descending tetrachord, which was also the basis of all three motives in Section 1. After an initial leap down a fourth, motive *v* ascends a third by step, providing contrast with the tetrachord descent of *w*.

The overall structure of mm. 15-19 is determined by the sequencing up a step of the entire two measure combination of *v* and *w* which is shared between Soprano 1 and Soprano 2. This pattern results in the juxtaposition of F#/G# on the way up in motive *v* with F-natural/G-natural on the way down in motive *w*. **Example 6.7** shows how the motivic sequence results from a combination of Soprano 1 and Soprano 2 parts.



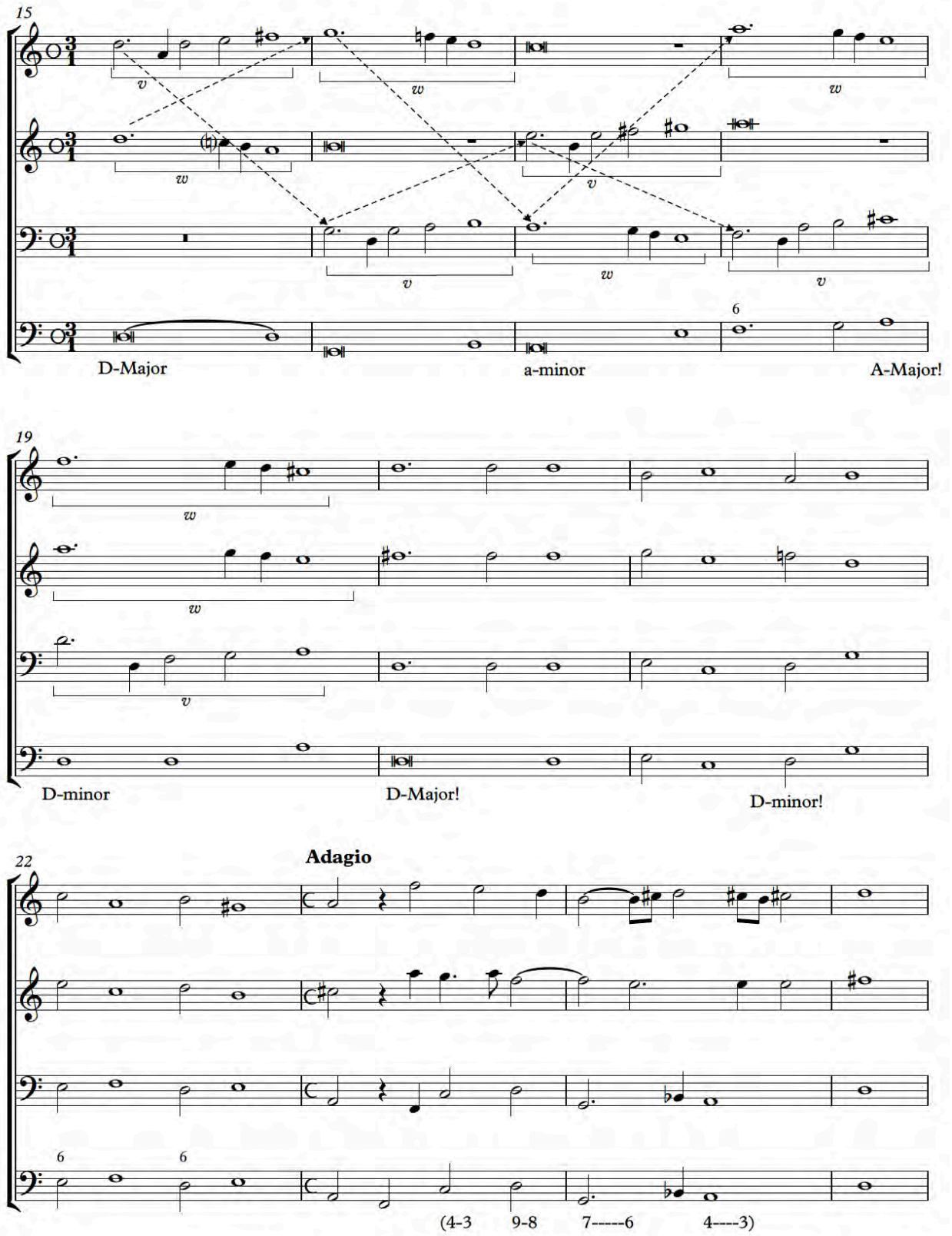
Example 6.7. Motivic sequence of *v* and *w* in mm. 15-19, (combination of Soprano 1 and 2 parts).

One result of the exact intervallic transposition of the motivic sequence is the Soprano 2 leap down a fourth into the dissonant B against the bass A in m. 17, b. 2.5 (see **Example 6.8)**. Although it is the repetition of the two measure *v* and *w* sequence that determines the music

here, the invertibility of *v* and *w* is carefully highlighted by inverting their configuration in every measure (shown with dashed arrows in **Example 6.8**). The repetition of the descending tetrachord AGFE in the Soprano 2 in m. 19 is a beautiful rhetorical effect and marks the end of the motivic sequence. In combination with the Soprano 1 in parallel thirds below it, it leads to D-Major in m. 20 (**Example 6.8)**.

The juxtaposition of naturals and sharps features not only in the motivic structure but also in the harmonic structure of both Section 2 and Section 3. The second section for example, opens in D-Major but the next arrival (with descending root motion by fifth) is to D-minor in m. 19, which is immediately followed by another arrival back to D-Major in m. 20. A-minor and A-major are also juxtaposed in mm. 17, which begins with a-minor, and mm. 18, which ends in A-Major. The music turns toward an A tonality in m. 17 without cadencing there. The cadence to A is saved for m. 23.

The slower note values of mm. 20-22 prepare the Adagio of Section 3. The juxtaposition of sharps and naturals and major and minor continues in this brief section. A-Major is left immediately in m. 23 as a surprising single bass F begins a brief suggestion of F-Major. The C# of the A major chord in m. 23, b. 1 is then followed two beats later by the C-natural of a C-Major chord. In m. 24, the B-natural of an e-minor 7-6 chord on b. 1 is followed immediately by a B-flat chromatic upper neighbor ($\flat \hat{6}$ in D). Every half note of this section after the initial bass F has a suspension (shown in parentheses in **Example 6.8**).

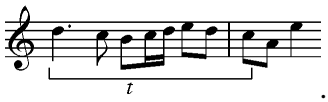


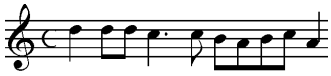
Example 6.8. Sections 2 & 3 annotated, mm. 15-25.

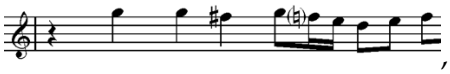
6.5. Section 4

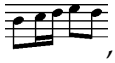
The Allegro tempo indication and the short, semibreve length measure in Section 4 mark a return to expository music that is much more like Section 1. Section 4 is more jovial in character than the rather more dissonant, chromatic meanderings of the previous two sections. The sectional motives in Section 4 are explicitly derived from those in Section 1, just like the rhetorical character of the two sections is related.

Motivic Design

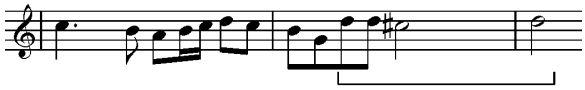
There are two very closely related motives in Section 4 that are labeled *t* and *u* in the coming examples. Motive *t* is the first new motive of the section: 

. Just like motive *x* from Section 1,  , motive *t* begins with a stepwise descent. The descent in motive *t* eventually spans the range of a fourth just like motive *x*, although the initial descent is only a third. Note that the rhythm of the first minim beat of motive *t*,  , is identical to the second beat of motive *x*.

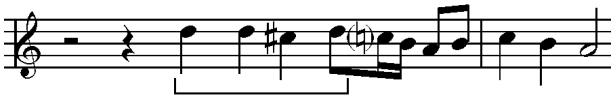
Motive *t* also relates to motive *z*,  ,

from Section 1. The second minim of motive *t*,  , is an exact melodic inversion of the third minim of *z*. Furthermore, motive *t* sometimes appears with a tail that functions as countersubject reminiscent of the cadential gesture that opens motive *z* (**Example 6.9)**.

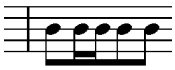
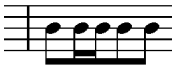
A.



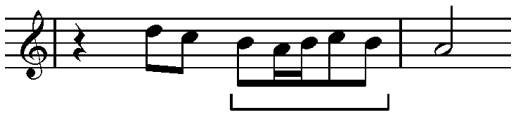
B.



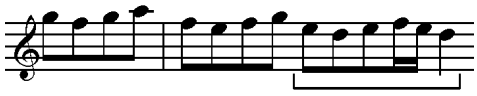
Example 6.9. A. Motive *t* with countersubject tail reminiscent of the opening of *z* bracketed, Soprano 1, mm. 27-28. B. Motive *z* from Section 1 (Soprano 1, m. 12, b. 2.5 with opening cadential gesture bracketed.

The second motive in Section 4, motive *u*, begins after the cadence to E in m. 37 and is extremely similar to motive *t.* Motive *u* begins with the same descending third as motive *t* and also outlines the same descending tetrachord (**Example 6.10**). In motive *u,* however, the first four notes descend, which gives motive *u* the same melodic shape as motive *x* from Section 1. Motive *u* includes the same  rhythm as motive *t,* but the melodic shape is different. While the pitches with the  rhythm in motive *t* are an exact melodic inversion of the same figure in motive *z* from Section 1, the pitch content of the same figure in motive *u* is identical to a similar ornamental figure at the end of motive *y* in Section 1 (both bracketed in **Example 10**). The rhythms differ only in the placement of the two sixteenth notes. Thus the two motives in Section 4 relate back to each of the three motives from Section 1.

A.



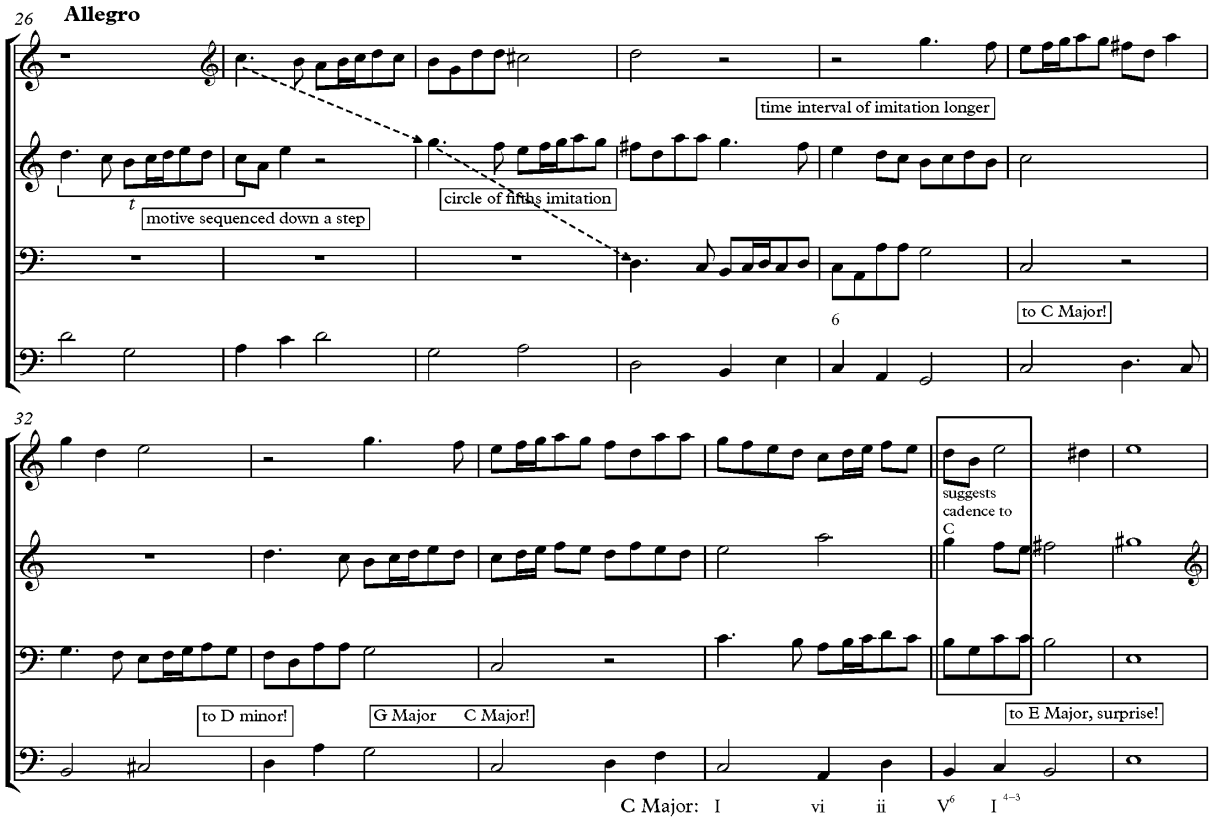
B.



Example 6.10. A. Motive *u* from Section 4, Soprano 2, mm. 38-39. B. Motive *y* from Section 1, Soprano 1, m. 5, b. 4. Melodically identical ornamental figures bracketed.

Form and Harmony

The sequence of imitative and harmonic events in the first part of Section 4 is outlined in the annotated score in **Example 6.11**. Motive *t* is first repeated down a step from the initial entry on D in m. 26. After three measures (mm. 27-29) with a circle of fifths order of imitation (C-G-D), the time interval of imitation becomes longer as the entry of *t* in the bass in m. 29 is extended in order to lead to C Major. The entry of motive *t* in the Soprano in m. 30, b. 3 is imitated two octaves below in the bass in m. 32 but with F-natural instead of F#, which in conjunction with the continuo bass C# in m. 32, b. 3 leads the music briefly to D-minor. This means that the major and minor juxtapositions from the previous two sections continue. The bass root motion from G-C in mm. 33-34 marks the beginning of a more extended turn to C Major. The music gives every indication of heading toward a cadence in C major, with circle of fifths root motion to the predominant in m. 35 (annotated with roman numerals in **Example 6.11**), before the sudden turn to E Major in mm. 36-37. A similar harmonic surprise occurred at the beginning of Section 3, with the sudden shift to F-Major.



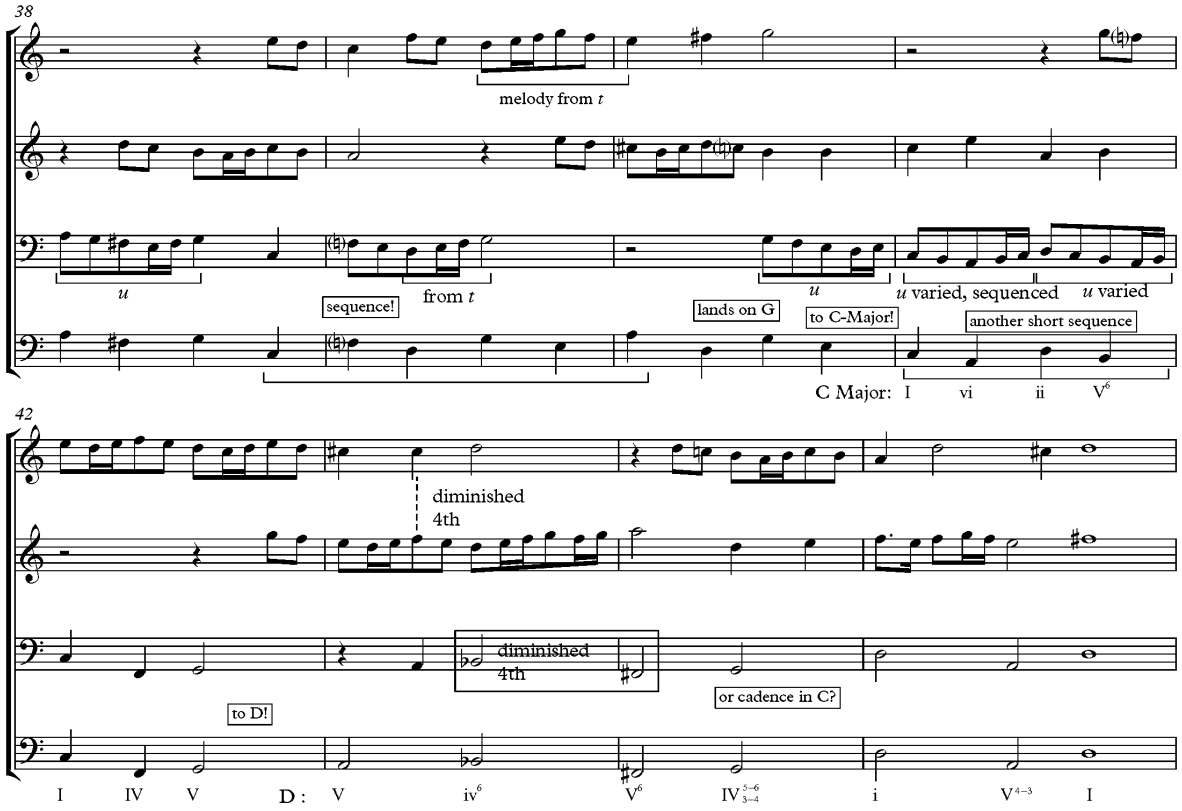
Example 6.11. Mm. 26-37 (Section 4), annotated.

The second sectional motive, motive *u*, is introduced after the cadence to E Major. This second part of the section (mm. 38-45) is the most bass-driven (instead of imitative counterpoint-driven) kind of music that one finds in Frescobaldi. The music moves quickly back to more friendly harmonic territory (G Major) (m. 38, b. 3), at which point an ascending fourths sequence takes over (**Example 6.12**). Although there is a brief arrival to G-Major in m. 40, b. 3, the sequencing of varied versions of motive *u* in the imitative bass (m. 41) again suggests C-Major. An arrival to C Major is set up in m. 42 and expected in m. 43, but instead A Major sets up a turn toward D.

The sudden shift to D is highlighted by two diminished fourths, one harmonic (between C# and F in m. 43, b. 2, Soprano 1 and 2) and one melodic (B-flat to F# in the bass m. 43, b. 2).

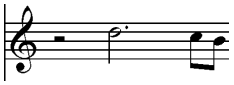
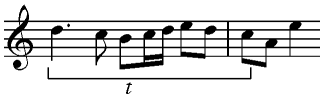
D Major and D Minor are freely mixed in these measures: the G-minor 6 chord in m. 43, b. 3 is followed immediately by a D-Major 6 chord on the downbeat of m. 44, which is in turn followed by a G-Major chord (instead of the G minor chord of the previous measure). The G major chord on the downbeat of m. 44 causes some question as to as to whether the music will stay in D or return to C since it is followed by a neighboring $\frac{6}{4}$ chord in m. 44, b. 3-4 that makes G sound like the dominant in C. Instead, there is an abrupt move to D minor on the downbeat of m. 45, before the piece cadences in D Major in the same measure.

Section 2 was characterized harmonically by major and minor juxtapositions, which continued in the brief section 3, which was also characterized by different kinds of suspensions. Despite its light-hearted sequences, section 4 is harmonically restless. Both parts of the section suggest C Major without ever cadencing there, and the D Major to D minor juxtaposition introduced in Sections 2 and 3 continues. The least expected moves are the cadence to E Major in m. 37 and the sudden shift back to D in m. 43, highlighted by diminished fourths. Section 4 is harmonically more complex than the previous three sections and prepares section 5, the most audacious section of the piece in terms of harmony.



Example 6.12. Mm. 38-45 (Section 4), annotated.

6.6. Section 5

The three note descending motive in Section 5  is a clear rehashing of the first three notes of motive *t*  from Section 4. The new sectional motive is used to add suspension dissonances but is not the main event of the section, which is instead the harmonization of a complete chromatic scale from E-E shared between the Soprano 1 and Soprano 2 parts (beginning in m. 46, b. 4, bracketed in **Example 6.13**). This chromatic scale dramatically ups the ante from the relatively mild chromaticism earlier in the piece.

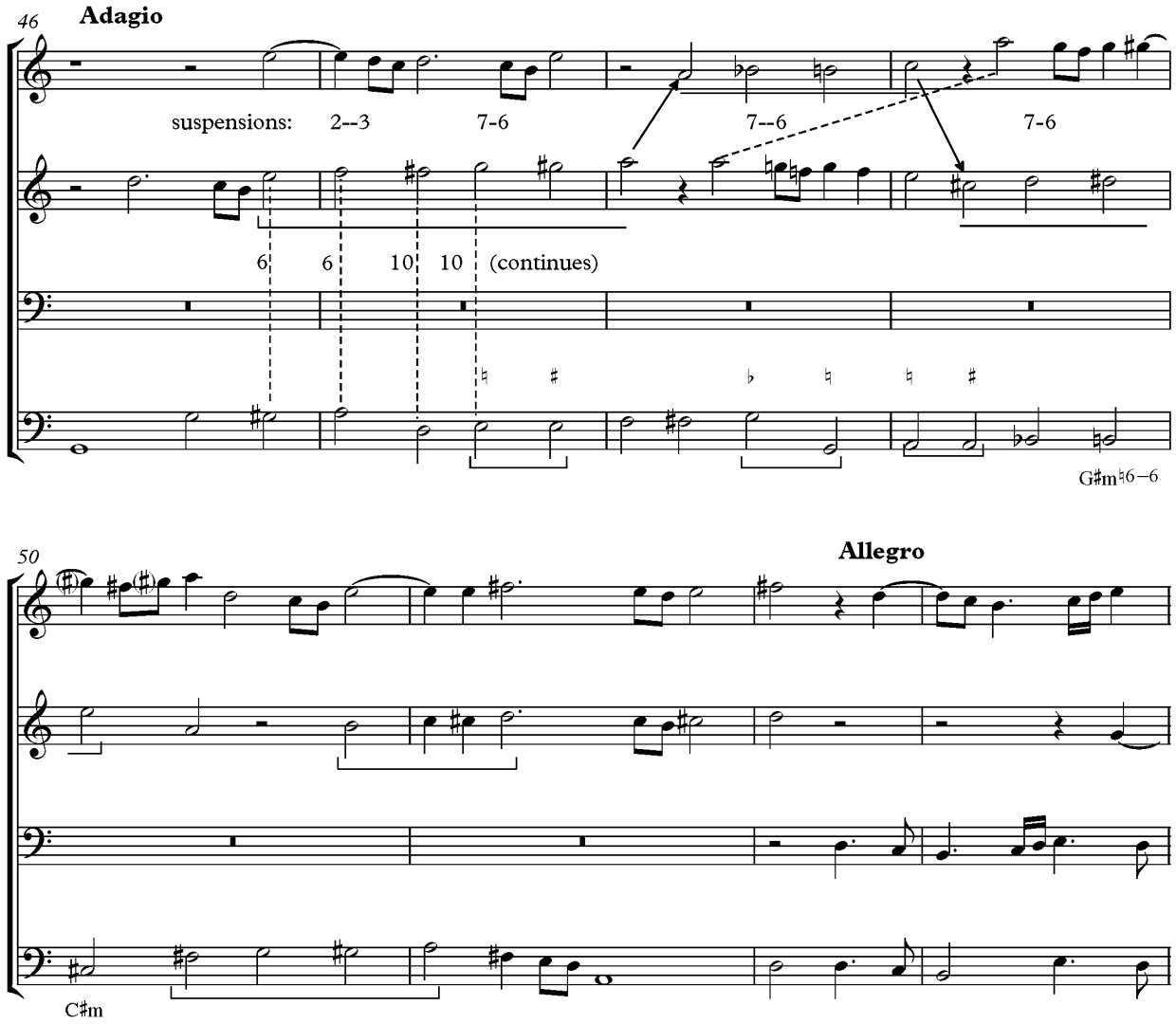
The chromatic scale leaps down an octave when it reaches A for reasons of instrumental range (m. 48, b. 1-2) and moves from the Soprano 2 to the Soprano 1 parts. The sharing of the scale between Soprano 1 and Soprano 2 is not only part of the two sopranos aesthetic (similar ranges and equal sharing of material) but allows for the sectional motive to exchange voices as well (mm. 48-49, shown with a dashed line in **Example 6.13**).

The primary role of the continuo bass in this section is to harmonize the chromatic scale. The first two notes of the scale are harmonized by parallel sixths in the bass (shown with dashed lines in **Example 6.13**). The harmonization is quite typical of the period until the third beat of m. 49.[141] The repeated Es, Gs, and As in the bass (bracketed in **Example 6.13**) keep the harmonization relatively close to home harmonically at the beginning of the section. There is also one repeated note (A) in the upper voice scale in conjunction with the leap down the octave (m. 48, b. 1-2), that allows for the bass to ascend to F# without entering more foreign harmonic territory. The bass line also skips E-flat on its ascent, moving directly from D to E-natural (m. 47, b. 2-3), allowing the music to stay relatively close to d-minor.

All of this makes the sudden turn toward the sharp side of the circle of fifths in m. 49, b. 4 shocking. It would have been entirely possible for Frescobaldi to either leave out the bass B-flat like he left out the E-flat in m. 47 or have the chromatic scale in the soprano repeat D instead of moving to D# in m. 49, b. 4. Instead, the Soprano 2 and continuo bass keep marching straight up in parallel chromatic thirds. The Soprano 1 part moves up in the last quarter note of m. 49 to a G#, making the sonority a G# minor 6 chord which is followed by a C# minor chord in root

[141] See Kyle Adams, *A New Theory of Chromaticism from the Late Sixteenth to the Early Eighteenth Century*, Ph.d dissertation, City University of New York, 2006, p. 167, Ex. 49 for a standard harmonization of an ascending chromatic fourth in an upper voice.

position on the downbeat of m. 50. In these two beats, no key is clearly implied. The music is wrenched back to a D Major 6 chord and relative harmonic normalcy on beat two of measure 50, with the two chromatic thirds (bracketed in **Example 6.13**) giving only the slightest hint of the strangeness of the previous measures.



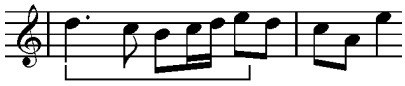
Example 6.13. Section 5 annotated score, mm. 46-53.

6.7. Section 6

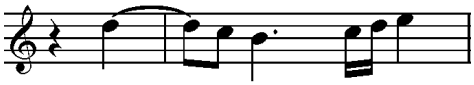
Motivic Design

The principal motives of Section 6 are derived and slightly varied from motive *t* in Section 4. **Example 6.14** compares motive *t* with the principal motive of Section 6, motive *s*. The example shows how the pitch structure of motive *s* is a replica of the first six notes of motive *t* (bracketed in Example 14) from Section 4. Both *s* and *t* begin with a dotted-quarter note equivalent. The difference is that *s* most often begins on an anacrusis, which gives it a different metrical character. The pacing of motive *s* is also slower, with a dotted-quarter note as its third note instead of an eighth note as in *s*. The two sixteenth notes (here C and D) appear in the same melodic location in both motives.

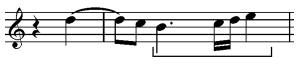
A.



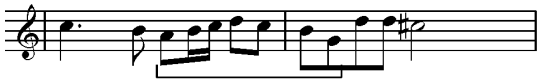
B.



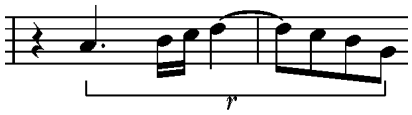
Example 6.14. Comparison of A. motive *t* from Section 4 with B. Motive *s* from Section 6.

The other motive in Section 6 (identified as motive *r*) takes the last four notes from motive *s*, bracketed here,  and extends them with more material taken directly from *t*. **Example 6.15** shows the derivation of motive *r* in Section 6 from notes 3-9 of motive *t*.

A.

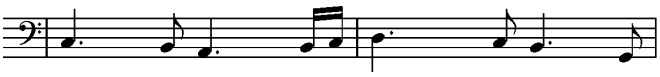


B.



Example 6.15. Comparison of A. Motive *t* from Section 4 (Soprano 1, m. 27) with B. Motive *r* from Section 6 (Soprano 2, m. 59). The portion of motive *t* that is extracted to make motive *r* is bracketed.

In the third and fourth imitative groups, the combined *s* and *r* motives are imitated:



Imitative and Formal Organization

Section 6 is organized into four imitative groups that are harmonically closed (end in G-Major) **(Example 6.16)**. Each imitative group begins with the imitation of a complete statement of *s* or the beginning part of *s.* The first and second imitative groups comprise two shorter points of imitation. The third and fourth imitative group are each governed by a single longer point of imitation based on a combined statement of motives *s & r*.

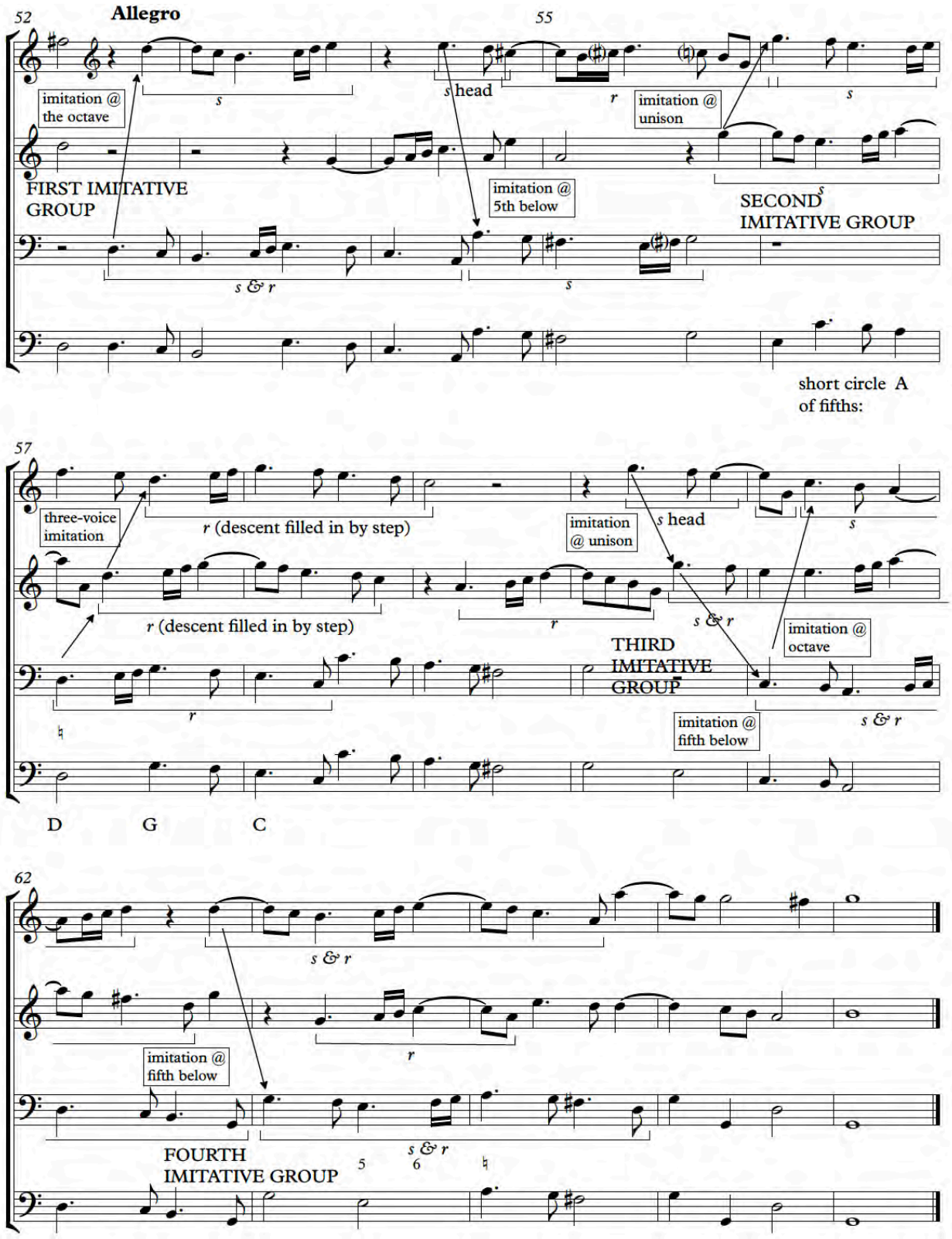
In the first imitative group, a complete statement of motives *s & r* in the bass beginning on D is closely imitated at the octave above by a statement of *s* (now without *r*) in the Soprano 1 (m. 52, b. 4). This next point of imitation is elided with this one and consists of a statement of the *s* motive head in the Soprano 1 beginning on E (m. 54, b. 2) imitated at the 5th below in the

imitative bass. This setup allows the bass pattern of descending thirds beginning on m. 53, b. 3 (E, C, A, F#) to continue around to G (see **Example 6.16** and explanation below).

The second imitative group begins with a statement of *s* in the Soprano 2 part (m. 56, b. 1), which is imitated at the unison in the Soprano 2 part beginning on the following beat. The continuo bass harmonization of m. 56 consists of descending thirds, just like the harmonization of m. 52, b. 3-m. 54, b. 2. The second point of imitation in the second group consists of a three-voice point of imitation in which *r* is imitated at the octave and unison respectively beginning in the imitative bass in m. 57. After the statement of *r* is complete in the imitative bass, it continues to descend by thirds down to F#, just like in the first imitative group.

A complete statement of *r* in the Soprano 2 part (m. 59, b. 2) smooths the juncture between the second and third imitative groups. The third imitative group begins with in the Soprano 1 with a statement of the subject head of *s* (m. 60, b. 2) imitated one beat later in Soprano 2. This inverts the order of imitation that began the second imitative group. The bass harmonization (descending thirds E, C, A followed by short circle of fifths to D then G, boxed in **Example 6.16**) is also the same as at the beginning of the second group. In the third imitative group however, the imitation is governed not by the initial statement of the *s* subject head in the Soprano 1, but by the complete statement of *s & r* in the Soprano 2 (m. 60, b. 3), which is imitated at the fifth below by another complete statement of *s & r* in the imitative bass at the time interval of a minim. Unlike the first two imitative groups, the third group does not end with a series of bass descending thirds concluding with F#-G. Instead, the beginning of the fourth and final imitative group is elided with the third as a final statement of *s & r* in the Soprano 1 begins in m. 62, b. 4. This statement is imitated at the fifth below in the imitative bass,

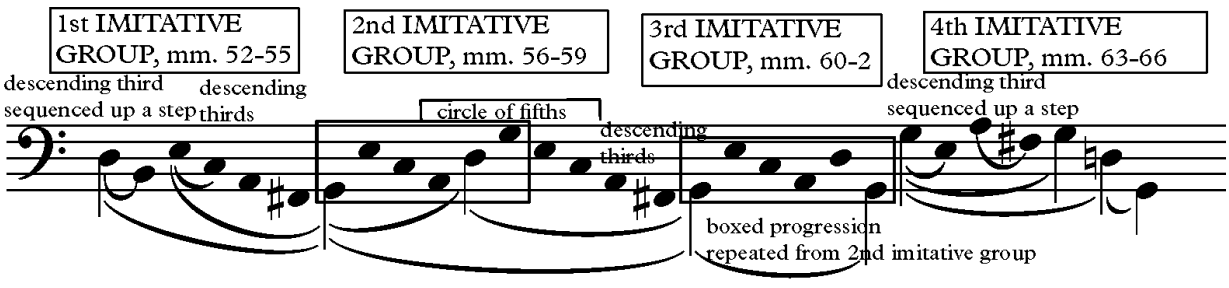
meaning that the fourth and final imitative group can also end with the bass notes A, F#, G (mm. 64-65) just like the first and second imitative groups and cadence correctly in G.



Example 6.16. Section 6, mm. 52-66, annotated.

The imitative structure of Section 6 is quite complicated. Since the imitative organization is very bass driven, the bass analysis that follows in **Example 6.17** can give a simpler overview of the section's organization. The first and fourth imitative groups open with combined statements of *s & r* in the imitative bass, which means that they both open with the same bass pattern: down a third, up a fourth, down a third (labeled as *descending third sequenced up a step* in **Example 17**).

The formal design of the section exploits the possibility of creating bass patterns derived from the sectional motives. The imitative bass is extended at the end of the first imitative group and continues to descend by thirds after the statement of *s & r* is completed. The third descent continues in conjunction with a new entry of motive *s* on m. 54, b. 3 that ends with F# and G. The second and fourth imitative groups also end with the same bass notes: A, F#, G. Although the second imitative group again begins with a cycle of descending thirds (with octave displacement) G, E, C, A, the bass breaks the third cycle with a brief circle of fifths progression in conjunction with the imitation of *r* in mm. 57-58. The third imitative group is based on the same bass pattern as the first part of the second group, this is boxed in **Example 6.17**. Instead of continuing the circle of fifths from G to C as in the second imitative group (mm. 57-58), the beginning of the fourth group keeps the music in G Major.



Example 6.17. Bass analysis of Section 6.

Relatively simple motivic connections help make *Canzona Quinta* coherent, but the analysis shows that motivic variation in itself is not the primary goal of the piece. Instead, motivic similarity creates connections across sections with contrasting harmonic characters and bass "tasks". These tasks include the descending stepwise bass lines of Section, the major/minor juxtapositions of Section 2 and 3, the chromatic scale harmonization of Section 5, and the bass interval cycles from Section 6. The relatively simple motivic design is intended to make these different kinds of tasks possible. The piece demonstrates that at this point in his career, Frescobaldi continued the same kinds of motivic continuity and variation as in his earlier music as he explored the harmonic possibilities of newer, more bass-driven musical styles.

Chapter 7: Variation Process in *Cento partite sopra passacagli* (1637)

Cento partite sopra passacagli is an enigmatic work both in Frescobaldi's output and in the keyboard literature. It is one of the composer's longest keyboard works and consists of over one hundred two-or-four measure long (depending on the meter) "tonic-dominant" harmonic cycles. What makes *Cento Partite* so special as a variation set is that there is no fixed theme in the piece. The variations are constrained only by the tonic-dominant passacaglia and ciaccona harmonic cycles. The parameters subject to variation are continually changing: some cycles can best be described as rhythmic variations, others as figural variations, motivic variations, or textural variations.

Despite the constraints of the form, my experience of *Cento Partite* as a performer and listener is that the piece is never monotonous. There is often a wonderful sense of forward motion in the progression of variations and a constant succession of new and interesting things to listen to. Although it can give the impression of improvisatory spontaneity, the piece is carefully structured formally and held together through a few relatively simple means, including several motivic ideas introduced in the first measures that recur in different ways. Two of these motives provide a sense of continuity due to their regular recurrence, whereas others return only much farther along in the piece.

After a discussion of the piece's large-scale formal structure, I discuss the first passacaglia cycles of the piece in detail in order to introduce the musical components that are varied throughout the piece. The scale of the piece is such that comments on individual variation cycles are necessarily limited. The focus will be on musical components that create

large-scale as well as local connections between both adjacent cycles and those separated in time.

7.1. Ciaccona and Passacaglia Distinctions

Alexander Silbiger has described the historical distinctions between the passacaglia and ciaccona genres as well as some of the distinctions between the genres Frescobaldi makes in *Cento Partite*.[142] While the distinction between passacaglia and ciaccona genres became muddied later in the baroque period, in Frescobaldi's music they are distinguishable, reflecting their disparate roots in Spanish tradition. The ciaccona is first mentioned in Spanish literary sources from the late 16th century. It was a wild dance song possibly imported from the Americas whereas the passacaglia was an instrumental vamp or ritornello. Both the passacaglia and the ciaccona were imported into Italy from Spanish *rasgueado* chordal guitar music. The earliest source for both genres is Girolamo Montesardo's *Nuova inventione* of 1606, which is a primer in *rasgueado* playing.[143]

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[142] Silbiger, Alexander, "Passacaglia and Ciaccona: Genre Pairing and Ambiguity from Frescobaldi to Couperin," *Journal of Seventeenth-Century Music* 2 (1996).

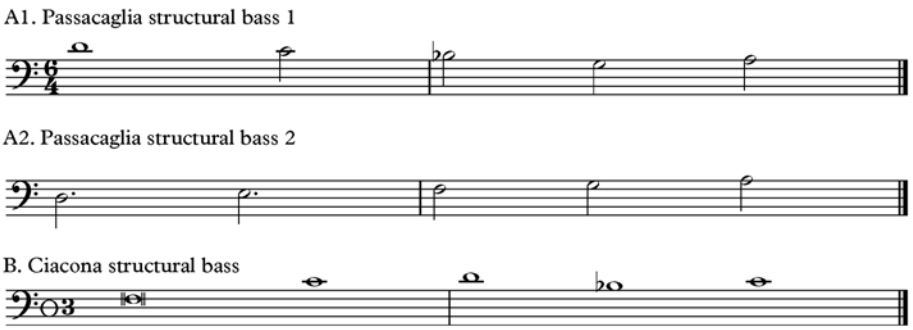
[143] Girolamo Montesardo, *Nuova inventione d'intavolatura, per sonare li balletti sopra la chitarra spagniuola, senza numeri, e note,* (Florence, Christofano Farescotti, 1606). For more on the early history of the ciaccona and passacaglia see Richard Hudson, "Further Remarks on the Passacaglia and Ciaccona," *Journal of the American Musicological Society* 23 (1970): 302-314 and Thomas Walker. "Ciaccona and Passacaglia: Remarks on Their Origin and Early History," *Journal of the American Musicological Society* 21 (1968): 300-320. For more on the importance of Spanish *rasgueado* chordal guitar music in the history of music theory see Thomas Christensen, "The Spanish Baroque Guitar and Seventeenth-Century Triadic Theory," *Journal of Music Theory* 36, no. 1 (1992): 1-42.

Frescobaldi's first separate *passacaglia* and *ciaccona* variations were published in his second book of toccatas from 162**7.** The *aggiunta* to the 1637 republication of the first book of toccatas includes not only the *Cento partite* but also two separate passacaglia variation sets and two ciaccona variation sets. *Cento partite* is the only piece in which the two genres are combined.

The passacaglia and ciaccona cycle types share the tonic-dominant two or four measure plan as well as triple meter. Differences include mode (passacaglia usually minor, ciaccona usually major), length of cycle (passacaglia, four groups of three beats; ciacona, two groups of three beats), typical rhythmic patterns and bass motions, and perhaps most markedly, rhythmic emphasis.

The Underlying Progression

One of the aspects that make these variations intriguing yet challenging for the analyst is that the terms passacaglia and ciaccona do not imply a simple repeating bass line in this piece. While it is possible to extrapolate structural bass lines for the passacaglia and ciaccona variations respectively (see **Example 7.1** below), they are not typically presented exactly, and sometimes the counterpoint of a given variation is not based on them at all. Instead the structural basses provide a basis for variation. The passacaglia sets have two structural basses: the first descending (**Example 7.1.A1**) and the second ascending (**Example 7.1.A2**).



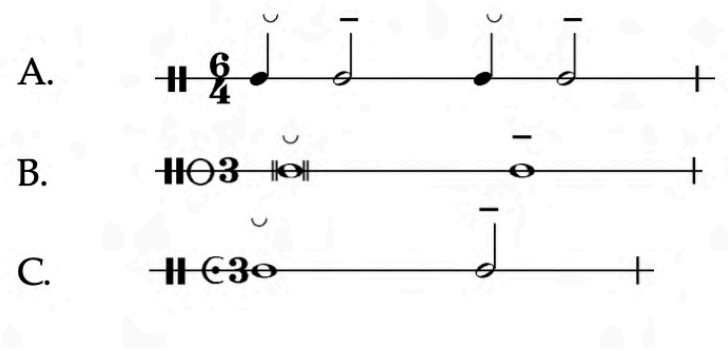
Example 7.1. *Cento partite sopra passacaglia* (1637), Structural bass lines from passacaglia variations (A1 and A2) and ciaccona variations (B).

The only constant in the passacaglia and ciaccona cycles is that tonic harmony will occur on the first beat of the cycle and dominant on the final beat of the cycle. Virtually every other musical parameter is subject to variation: motive, meter, rhythmic emphasis, key, and even genre.

Beat Emphasis and Genre Differentiation

In the $\frac{6}{4}$ music at the beginning of the piece, a normal accent pattern for passacaglia variations is established that emphasizes the second and fifth quarter notes in the measure **(Example 7.2.A)**. The first ciaccona section (C_1) establishes the typical accent pattern for that variation type, with a stress on the fifth of six minims **(Example 7.2.B)**.[144] The same accent pattern continues in the ciaccona sets even as the note values are halved at the $\odot 3$ indication in m. 140 **(Example 7.2.C)**.

[144] Mentioned in Silbiger, Alexander, "Passacaglia and Ciaccona: Genre Pairing and Ambiguity from Frescobaldi to Couperin, " *Journal of Seventeenth-Century Music* 2 (1996), 6.2.



Example 7.2. Initial beat emphasis in passacaglia and ciacona cycles. A. P_1, m. 1, B. C_1, m. 132, C. C_1, m. 140.

Although these typical emphasis patterns are established at the outset of passacaglia and ciaccona sections, they are not always maintained as the variations progress. The standard rhythmic emphasis patterns in both the ciaccona and passacaglia cycle-types include a prominent "bump": the off-beat stress on beats 2/6 and 5/6 in 6/4 time passacaglia measures or beat 3 in the ciaccona measure that is characteristic for these dance genres. The bump stress is generally not a metrical accent but is instead composed in by means of longer notes on bump beats, rests preceding them, among other means. The degree of metrical smoothness, in other words how much the genre-characteristic bump is smoothed out and the measures evenly divided into groups of 3+3 or 2+2+2 beats, is an important component of variation procedure in the piece.

Note Values and Mensural Signatures

The note values of the cycle types are not consistent. In the first passacaglia variations (Section P_1), the harmonic cycle consists of four groups of three quarter notes. The mensural

signature is 6/4. In Frescobaldi's earlier passacaglia sets as well as in what Darbellay believes is an earlier version of the *Cento partite*'s opening variations, the composer writes minim groups instead of semiminims.[145] In *Cento Partite,* Frescobaldi returns to minim groups (four groups of three minims) already in the second passacaglia cycle (P_2). The mensural signature is $\mathbf{c\frac{3}{2}}$. I agree with Silbiger that minim vs. semiminim notation and the various mensural signatures suggest relative tempo relationships between adjacent sections as opposed to fixed concepts of tempo.[146] The $\mathbf{c\frac{3}{2}}$ music that begins P_2 (m. 53) is not necessarily slower than the 6/4 music at the beginning of the piece.

In many instances, practical performance considerations logically determine tempo relationships between sections with different mensural signatures. This often means that it is not always so important that the mensural signs themselves are ambiguous. The shift from $\mathbf{c\frac{3}{2}}$ back to 6/4 (the mensural signature at the opening of the piece) in m. 88-89 for example could be performed as a *proportio sesquialtera* shift in which the minim of the $\mathbf{c\frac{3}{2}}$ music is equal to the dotted minim of the 6/4 music or as a straight quarter note = quarter note relationship depending on the tempo chosen for the $\mathbf{c\frac{3}{2}}$ section. Choosing the *sesquialtera* relationship requires a slower tempo for the $\mathbf{c\frac{3}{2}}$ music. Whichever relationship is chosen, the tempo in the 6/4 section must allow the performer to be able to play the eighth-notes in mm. 97-102 without

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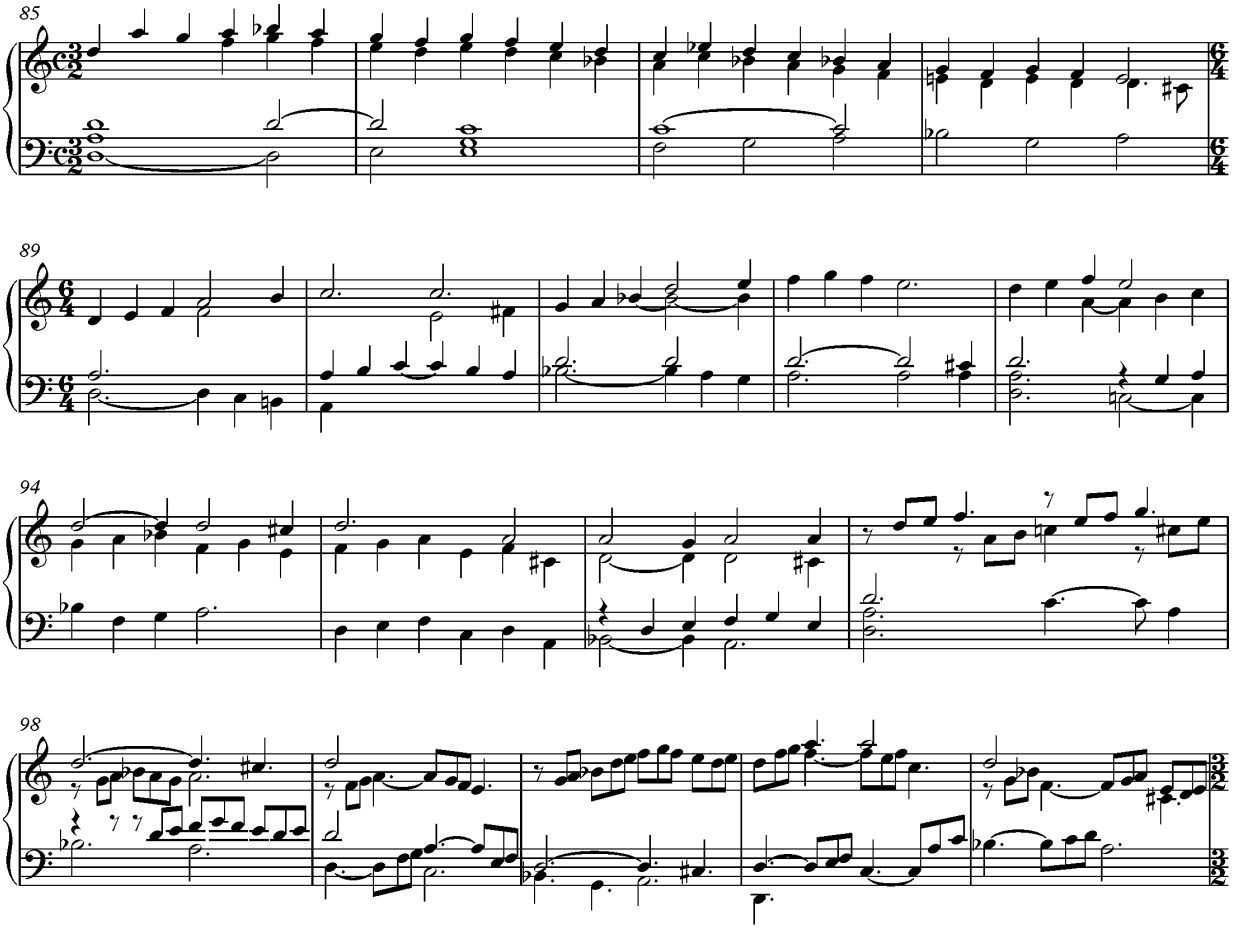
[145] See Darbellay, Étienne, "Le *Cento Partite* di Frescobaldi: metro, tempo e processo di composizione 1627-1637," in *Girolamo Frescobaldi nel IV centenario della nascita,* eds. Sergio Durante and Dinko Fabris, (Florence, 1986), 359-373 and Silbiger, Alexander, "On Frescobaldi's Recreation of the Chaconne and the Passacaglia," in *The Keyboard in Baroque Europe,* edited by Christopher Hogwood, 14.

[146] Silbiger, Alexander, "On Frescobaldi's Recreation of the Chaconne and the Passacaglia," in *The Keyboard in Baroque Europe,* edited by Christopher Hogwood, 14

slowing down. **Example 3** reproduces mm. 85-102, showing the transition between the $\mathbf{c\frac{3}{2}}$ and 6/4 music as well as the eighth-notes in mm. 98-102 that inform tempo choice.



Example 7.3. Mm. 85-102 exemplify how practical considerations often inform tempo decisions.

7.2. Formal Structure and Genre Transitions through Key Changes

Although the frequent genre shifts can make the formal structure of *Cento Partite* seem unwieldy, genre and key distinctions help divide the piece into three large panels (see **Table 7.1**).

Large Divisions	Genre	Variation Section	Cycles	Measures	Time Signature	Key
Part 1	Passacagli (prima parte)	P_1	1-20	1-40	$\frac{6}{4}$	d
	Corrente	Corrente	21-22	41-52	$\frac{3}{2}$	D (with cadences to F and A)
	Passacagli	P_2	23-44	53-131	$\mathbf{c}\frac{3}{2}$ then $\frac{6}{4}$ then $\mathbf{c}\frac{3}{2}$	d minor-F major (m. 111)
Part 2	Ciaccona	C_1	45-54	132-151	$\bigcirc 3$ then $\odot 3$	F major-C major (m. 152)
	Passacagli	P_3	55-62	152-173	3 (63-65) then $\frac{6}{4}$ (66-70)	C Major/Minor
	Ciaccona	C_2	63-74	174-197	$\frac{3}{2}$	C-a minor
	Passacagli	P_4	75-79	198-217	$\odot 3$	A minor
	Ciaccona	C_3	80-98	218-255	$\frac{3}{2}$	A minor-d
Part 3	Passacagli	P_5	99-118	256-325	$\mathbf{c}\frac{3}{2}$ (106-108) then 3 (109-111) then $\frac{6}{4}$ (112) then 3 (113-122) then $\odot 3$	d-a-e

Table 7.1. *Cento Partite sopra Passacagli,* Overall Formal Structure

In **Part 1** (cycles 1-44, mm. 1-131), the d-minor tonality is stable until the modulation to F-Major in m. 111 prepares the first group of ciaccona cycles in **Part 2**. Genre is also relatively stable in **Part 1,** the exception being the incursion of the piece's only corrente section in mm. 41-52. The corrente provides a brief respite from the passacaglia genre. After the meter change for

the corrente, the passacaglia cycles in section P_2 are four measures long rather than two measures long as at the beginning of the piece. This means that the corrente is inserted at almost exactly the halfway point of **Part 1**. **Part 1** is exordial in the sense that it becomes a grab bag of compositional ideas that the composer returns to.

In **Part 2**, key changes create transitions between genres. Just as the modulation to F major in P_2 prepares the first ciaccona section (C_1), the modulation to C major at the end of C_1 (m. 151) prepares the genre shift back to passacaglia (P_3) in m. 152. The shifting of genre in **Part 2** coincides with the removal of the modal distinction between passacaglia and ciaccona cycles. **Part 1** and the first ciaccona variation section (C_1) establish the minor mode as normal for the passacaglia and major for the ciaccona. But when the passacaglia genre returns in P_3 (m. 152), it is first major, then only mostly minor (mm. 164-173). The modal ambiguity continues in the next ciaconna cycle (C_2), which begins in mm. 174. Modulations continue to anticipate genre changes as **Part 2** continues. A high point in terms of the two genre types' modal ambiguity comes in C_3, which is the final ciaccona section of the piece and the only ciaconna section entirely in minor. This group of ciaccona variations has then entirely adopted the mode associated with the passacaglia.

Key changes are not the only feature of genre transitions and shifting major/minor modal identities are not the only way that genre delineations are blurred in **Part 2** of the piece. Accent patterns within the measure on several occasions shift to those associated with the other genre.[147] Motivic changes also serve to relate music from a section in one genre to a coming

[147] Two of the rhythmic grouping shifts are briefly discussed in Silbiger, Alexander, "Passacaglia and Ciaccona: Genre Pairing and Ambiguity from Frescobaldi to Couperin, " *Journal of Seventeenth-Century Music* 2 (1996), 7.3- 7.4.

section in the other. In one instance a motive associated only with the ciaccona genre is prominently featured in a passacaglia cycle.

A modulation back to d-minor occurs in the final section of **Part 2** (C_3), preparing the return of the passacaglia section (P_5) in m. 256 that begins **Part 3**. The return to d-minor makes the piece at this point tonally closed and it could have logically ended here.[148] Instead, the final large section of the piece begins.

In **Part 3**, genre stops shifting, since this part of the piece has only passacaglia cycles, but key keeps shifting. The variation of genre and key is a gradual process in the piece. In **Part 1**, genre is mostly stable and key is stable. In **Part 2**, genre and key are unstable. In **Part 3,** genre returns to the stability of **Part 1** but key continues to shift. The variation process of genre and key in the piece is summarized in **Table 7.2.**

	Genre	Key
Part 1	stable (mostly)	stable
Part 2	unstable	unstable
Part 3	stable	unstable

Table 7.2. *Cento Partite,* Variation Process of Genre and Key.

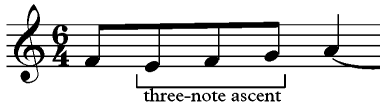
[148] At the same time, the cycle that most resembles the opening of the piece is not cycle 106 in m. 256 but rather cycle 113 in m. 284.

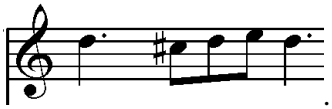
7.3. The Opening Measures introduce Variation Components

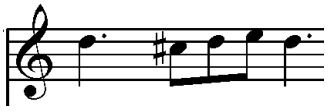
The first two passacaglia cycles in *Cento Partite* do not present a simple statement of a theme as in later passacaglias such as the famous opening of J.S. Bach's Passacaglia in C-minor for organ, BWV 582. Instead the first two cycles are musically rich, complex iterations of the cycle type in which important musical ideas that are explored throughout the piece are introduced. The following musical components of the first two cycles provide material for variation throughout the piece:

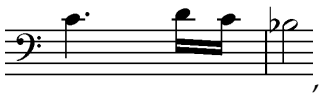
1. *Motives*

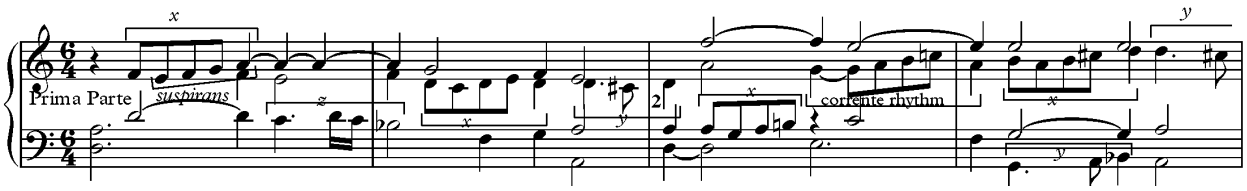
There are two simple motives in the first two cycles, motive *x*:



and the rhythmic motive *y*:  . The three-note ascent in notes 2-4 of *x* is particularly important since it can logically lead either up an additional step as in the highest voice, m. 1 **(Example 7.5**) or function as a double neighbor figure (as in cycle 9, m. 17):  .

This rhythmic version of the melodic shape of *x*  anticipates the characteristic rhythmic motive of the corrente, which is also embedded in cycle 2 (alto, m. 3, b. 4).

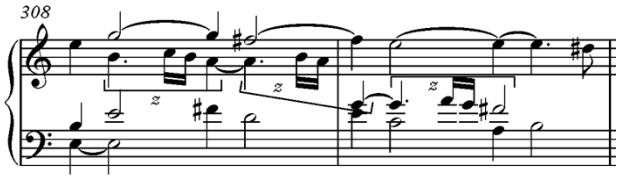
A fourth motive, *z*  , (bass, m. 1) could be seen as an ornamented version of *y*, but it also inverts the generic intervals of *x*. It is most notable for its absence until the final subsection of the piece.



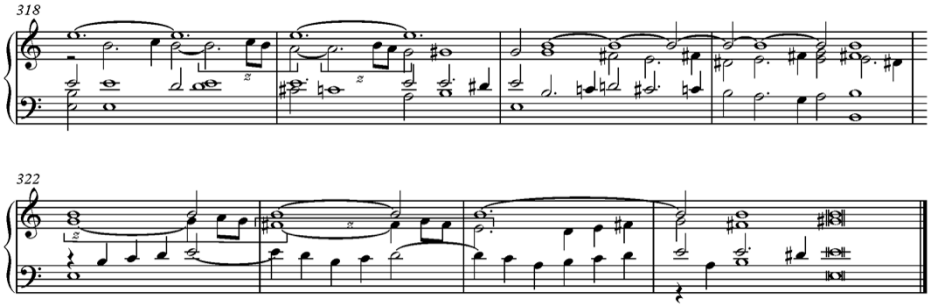
Example 7.4. Motives in Cycles 1-2, mm. 1-4

Motive *z* reappears only in conjunction with the modulation to the final key area (e-minor) in cycles 121 (m. 308) and 125-26 (mm. 318-325) (**Example 7.5)**, creating a long-range connection between the opening of the piece and its closing.

A.



B.



Example 7.5. Motive *z* in the final section of the piece. A. cycle 121, mm. 308-309, B. cycles 125-126, mm. 318-326.

2. Two passacaglia structural basses and their associated harmonizations

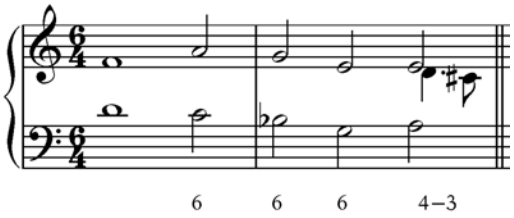
The first two cycles introduce the two passacaglia structural basses (see also **Example 7.1**) and the basic paths from tonic to dominant that recur throughout the piece. The bass descends in cycle one (mm. 1-2) and ascends in cycle two (mm. 3-4). Although the bass descends in cycle one and ascends in cycle two, the bass does not continue to alternately descend and ascend in every variation. Instead the choice of the basic bass direction (ascent or descent) becomes an expressively varied parameter in the passacaglia cycles.

The two-voice structural counterpoint and harmonization suggested by the outer voices in the first two cycles is shown in **Example 7.6**. The rhythmic presentation of the two-voice framework is varied to an extent that it is not possible to identify any one rhythmic setting as normative for the piece as a whole. The rhythmic realization shown in **Example 7.6** is merely a simplification of the contrapuntal rhythm in mm. 1-4 that can provide a frame of comparison for different rhythmic versions later in the piece.

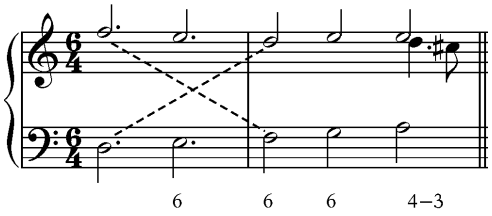
In order to show the essential contrapuntal structure, I have chosen to eliminate all dissonances with the exception of the cadential 4-3 suspension. When dissonances are eliminated, the two-voice soprano and bass framework of the first two cycles is normative in that it allows for a logical chord progression and mostly stepwise motion. The two-voice framework extrapolated from the first two cycles demonstrates the simplest possible harmonic pathway for both the ascending and descending basses: a series of three parallel $\frac{6}{3}$ chords between root position tonic and dominant. As the piece progresses, it is possible to track how much each variation departs from or returns to the initial two-voice structural framework. Returns to the passacaglia genre often coincide with a return to the initial two-voice framework.

Note that the bass G in both structural basses which first occurs in m. 2 invites many different contrapuntal/harmonic possibilities (e.g. possible subdominant-function harmonizations of $\hat{4}$ in the bass) throughout the piece. In m. 2 and frequently thereafter the bass G is harmonized with a prominent seventh (see below on the relative dissonance of the first two cycles), however $\frac{6}{3}$ and $\frac{5}{3}$ harmonizations are also common.

A. Structural bass one (bass descent) and associated two-voice contrapuntal framework



B. Structural bass two (bass ascent) and associated two-voice contrapuntal framework



Example 7.6. Passacaglia structural basses and associated two-voice contrapuntal framework.

Many of the harmonic elements in passacaglia cycles are fixed since both the descending and ascending basses include an opening tonic chord, a cadential dominant, and (usually) some harmonization of $\hat{4}$. One important potential difference in harmonic rhythm between the ascending and descending frameworks however is the possibility for the ascending structural bass to prolong tonic longer by means of the voice exchange leading to the d − minor $\frac{6}{3}$ chord in

its second measure. The descending parallel $\frac{6}{3}$ chords of the descending bass version are easily realized with a chain of 7-6 suspensions, a possibility that the composer takes advantage of already in the first cycle.[149]

3. *The Soprano* $\hat{5}\ \hat{4}\ \hat{3}\ \hat{2}$ *Descent and Dissonant vs. Consonant Realizations of the Two-Voice Structure*

The first passacaglia cycle features a prominent $\hat{5}\ \hat{4}\ \hat{3}\ \hat{2}$ stepwise descent in the soprano (see mm. 1-2, **Example 7.7**). This soprano descent is associated with the descending structural bass. The presence and relative prominence of the soprano stepwise descent becomes one aspect of the variation process to track. The descending passacaglia bass in combination with the soprano stepwise descent always recur in the first cycle of a d-minor passacaglia group: cycle 23, m. 53 (after the *Corrente*); and cycle 106, m. 256 (the beginning of Part 3).

The F ($\hat{3}$) in the soprano descent is set in one of two ways: either as the seventh above G in the bass (as in m. 2) or as the sixth of a $\frac{6}{4}$ above A in the bass (as for example in cycle 3, m. 6, b. 4). The F in the soprano descent does not typically occur above a bass B-flat in order to avoid parallel fifths in the approach to the dominant.

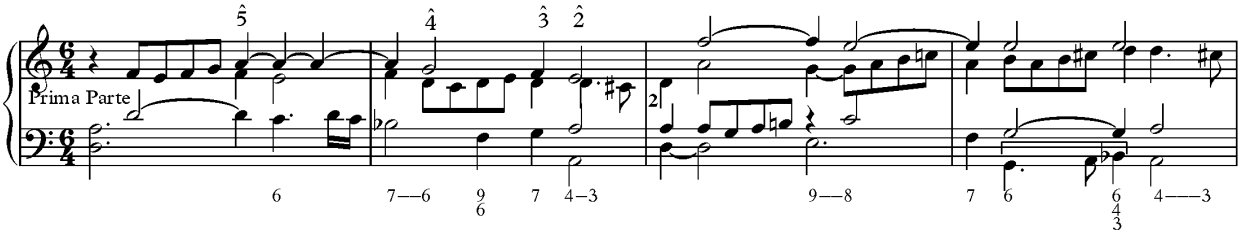
The prominent seventh in the soprano (the note F) above the bass note G in m. 2, b. 4 is part of the dissonant surface in the first two passacaglia cycles. While on the one hand the first two cycles present normative versions of the two-voice structural counterpoint, the surface realization of that structure is relatively dissonant (see figured bass analysis in **Example 7.7**). The first measure of the piece does not feature any unusual dissonance treatment, and the first

[149] Silbiger notes that suspensions are more common in the passacaglia cycles than the ciaccona cycles. See Passacaglia and Ciaccona: Genre Pairing and Ambiguity from Frescobaldi to Couperin, " *Journal of Seventeenth-Century Music* 2 (1996), 6.2.

suspension in m. 2 (7-6 involving soprano and bass) is correctly prepared and resolved. The previously mentioned seventh above the bass G in m. 2, b. 4 however is not correctly prepared and its resolution occurs only after a change of bass note, which makes the seventh F sound more dissonant and more accented. Another striking dissonance in the first cycle is the leap of the bass from B-flat to F (m. 2, b. 3), a ninth below the soprano G.

In the second cycle, the soprano becomes stuck on E ($\hat{2}$). In m. 4, b. 1, E is a dissonant seventh above the bass F that although prepared correctly as a suspension, does not resolve. It remains as part of the dissonant $^{6}_{4}_{3}$ chord in m. 4, b. 4.

The relative dissonance or consonance of each variation becomes an additional trackable parameter as the piece proceeds. Rather than beginning the piece with a simple, consonant surface realization of the two-voice framework, the first two cycles feature a relatively dissonant one.

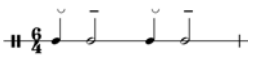


Example 7.7. Figured bass analysis, mm. 1-4.

4. The Rhythmic Bump and Relative Metric Smoothness

Dissonances are one of the ways in which the typical rhythmic "bump" of the passacaglia genre is articulated in the first two cycles. Recall that the passacaglia genre is

typified by the accent or rhythmic bump on the second and fifth quarter notes in $\frac{6}{4}$:

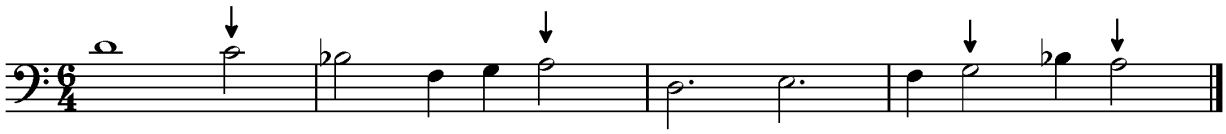
 .

Motive *x* and especially motive *y* help to articulate the bump pulses since both are three quarter notes in duration. Motive *y* in particular frequently begins on beat 2/6 (for example bass in m. 4, b. 2) or 5/6, helping to accent those beats. When several iterations of motive *y* are strung together as in cycles 6-7 (mm. 11-14) or 12-13 (mm. 21-24), the result is a series of syncopated three quarter note groups (see below **Example 7.11**).

The first two cycles firmly establish the characteristic rhythmic emphases on beat 2 and 5, although the amount of accent that the bump beats receive is varied even in the first four measures. One way to begin examining the relative accentuation of the bump is to see how much the actual rhythm of the bass line in m. 1-4 coincides with the bump pattern. The second and fifth quarter notes are especially accented when they coincide with a change of bass note and harmony.

Example 7.8 is a simplified version of the actual bass rhythm in mm. 1-4. Octave leaps, tied notes and note values shorter than quarter notes are eliminated. Down arrows indicate bass note changes on the bump beats (quarter notes 2 and 5). In discussions of these and subsequent variations, I will refer to cycles that adhere more closely to the standard passacaglia bump as metrically *less smooth*, and to cycles that divide the measure more evenly into groups of two or three as metrically *smoother*. While the first two cycles overall clearly articulate the rhythmic bump and are therefore *less smooth,* there are degrees of difference in the amount of accent the bump receives. It is easy to see from **Example 7.8** that m. 3 is the smoothest of the first four

measures since the division of the measure into two dotted minims means that the change of bass note does not coincide with the bump pattern. Similarly, m. 4 is the least smooth measure since the bump is articulated by changes of bass notes on beat 2 as well as beat 5.



Example 7.8. Alignment of the bass in m. 1-4 with the typical passacaglia accent pattern.

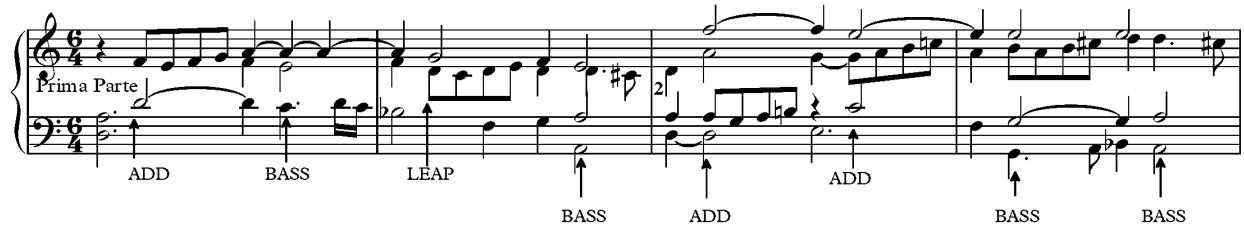
Motivic initiations and change of bass note are not by any means the only factor that determines whether a bump beat is more or less accented or the only way that the bump beats are articulated. The change of bass at the fifth quarter note in the first measure for instance is especially prominent because the initial d-minor chord is so long, continuing for another quarter-note after the lower d in the left hand is released. In the second measure, the second quarter-note is made more prominent by the descent of the soprano after the held A ($\hat{5}$) as well as leap in the alto from F down to the D that initiates motive *x*.

An important question for the performer is to determine how much to accent the bump beats as opposed to the even duple or triple subdivision of the measure. **Example 7.9** compares the musical factors which accent the bump beats (**7.9.A)** with the factors that articulate the dotted half-note pulse **(7.9.B)**. The only dissonances on the bump beats are cadential suspensions whereas the dotted-half note pulse is frequently accented through expressive suspensions or chordal sevenths in conjunction with important bass and harmonic changes. Bump beats that are not articulated by change of bass note are most often accented by the

entrance of an additional voice after a notated or assumed (not explicitly notated by the composer) pause. Furthermore, motivic initiations occur on all of the bump beats with the exception of m. 3, b. 5

One way of partially answering the question of how much to accent the bump pulses as opposed to the dotted-half note is by "leaning into" bump beats that are accented through bass note changes with relatively more agogic and/or articulative accent than other bump pulses. At times when the bump pulse is relatively less accented but the dotted half note is articulated through expressive dissonances (e.g. measure 3), the dotted half pulse can be the accentual focus.

A.



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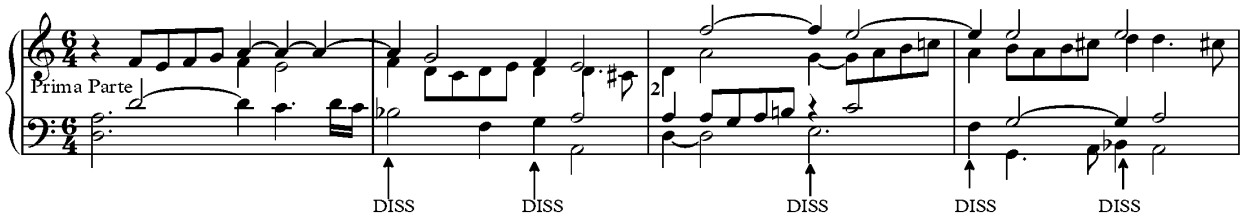


Key: ADD= new voice part after a notated or understood rest, ARP=arpeggio, BASS=change of bass note, LEAP= leap in a part other than the bass, DISS=suspension or other dissonance.

Example 7.9.A. Articulation of the bump beats in mm. 1-4, **B.** Articulation of the dotted-half note pulse in mm. 1-4.

The different ways in which the bump pulses are articulated (bass change, addition of voices) as opposed to the dotted-half note pulse (expressive dissonances in conjunction with change of bass) in the first four measures begins an exploration of the tension between the characteristic rhythmic accents of the passacaglia genre on the one hand, and the natural division of $\frac{6}{4}$ measures into two dotted half notes on the other, a tension that continues throughout the piece.

7.4. Part 1

As Part 1 proceeds it is possible to track how the various musical components for variation introduced in the first two cycles play out. These components include:

the *x* and *y* motives,

ascending vs. descending structural basses,

dissonant vs. consonant realizations of the two voice structure,

and the degree of rhythmic smoothness.

I will consider both the overall shape and progression of Part 1 as well as noteworthy characteristics of specific cycles.

Cycles 3-4

Cycles 3 and 4 (mm. 5-8) **(Example 7.10)** feature two principal variation techniques: chromatic realizations of the ascending and descending two-voice structure as well as extension and extraction of the *x* and *y* motives. Cycles 3 and 4 reverse the order of the ascending and

descending structural bass, with 3 based on the ascending bass and 4 on the descending. Both are the ascending and descending structural basses are filled in with chromatic half steps. The descending bass in cycle 4 uses a complete chromatic tetrachord. This chromaticism early in the piece means that the structural juxtaposition of the d-minor passacaglia cycles and the F-major ciaccona cycles and other major/minor juxtapositions in the piece are preceded by the local alternation of major and minor sonorities already in the third and fourth cycles.

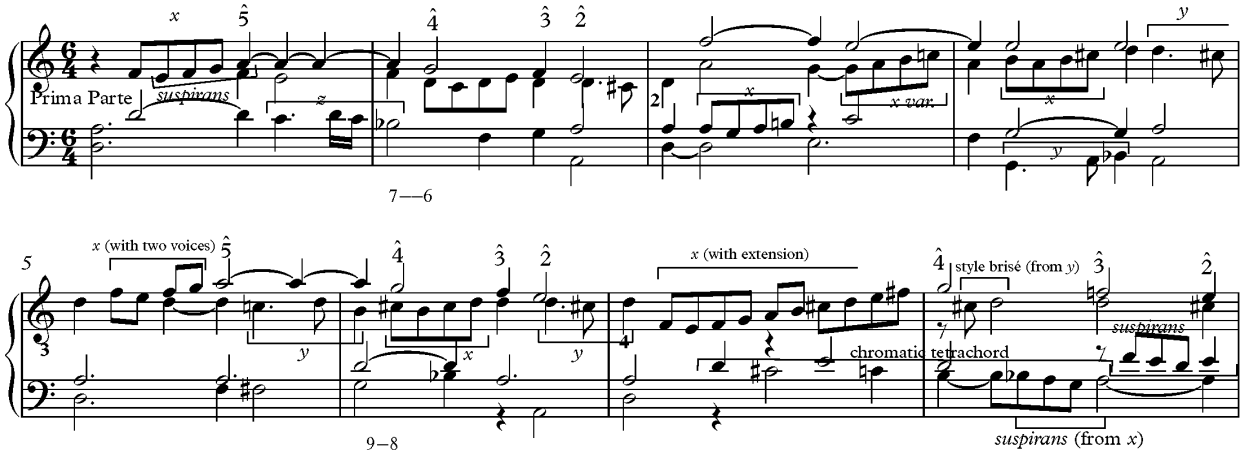
Cycles 3 and 4 also show more of the ways that motives *x* and *y* play out in the course of the piece. In m. 5, *x* is restated beginning on the same note and beat (2) as in m. 1 but an octave higher and divided between the soprano and alto. In cycle 4, m. 7, *x* begins again on the same note and beat as in m. 1 but is now extended to regain the higher octave of cycles 2 and 3 and prominently restate the $\hat{4}\ \hat{3}\ \hat{2}$ descent in the soprano. The *suspirans* motive extracted from motive *x* is introduced in m. 8 (bass and tenor). The second *suspirans* (m. 8, b. 4.5, tenor) is more prominent than the first due to the eighth-note rest that precedes it.

The ubiquitous 4-3 cadential suspension (with the rhythmic motive *y* in cycles 1-3) is transformed into the spikier *style brisé* two-note motive C#-D in m. 8, b. 1.5, alto.[150] This motive will be prominently deployed in cycles 18, 19, 25, 26, 105, 109, and 110.

The relationship of cycle 3 to cycle 1 is strengthened by the recurrence of the $\hat{5}\ \hat{4}\ \hat{3}\ \hat{2}$ descent in the soprano with the same note values an octave higher as well as by the placement of morive *y* in the alto on the same beat (5) and pitch (C) in m. 5 as motive *z* (an ornamented

[150] *Style brisé* (literally "broken style") is a modern term (La Laurencie 1928) that refers to a style of arpeggiated, broken chordal playing that originated in late 16th century French lute music. See Steven Ledbetter, "*style brisé*" in *Grove Music Online,* ed. Deane Root, revised July 1, 2014, http://oxfordmusiconline.com;

version of *y*) in the bass in m. 1. Unusually, the $\hat{5}\ \hat{4}\ \hat{3}\ \hat{2}$ descent here occurs above the ascending structural bass. In other words, while the recurrence of *x* and the soprano $\hat{5}\ \hat{4}\ \hat{3}\ \hat{2}$ in cycle 3 recalls cycle 1, the use of the ascending bass in cycle 3 means that the two-voice contrapuntal framework is different. For example, the A-G descent in the soprano in the second quarter note of m. 6 resolves a 9-8 suspension instead of a 7-6 suspension in m. 2.



Example 7.10. Cycles 1-4, mm. 1-8 showing the pairing of cycles 1 & 3 as well as 3 & 4.

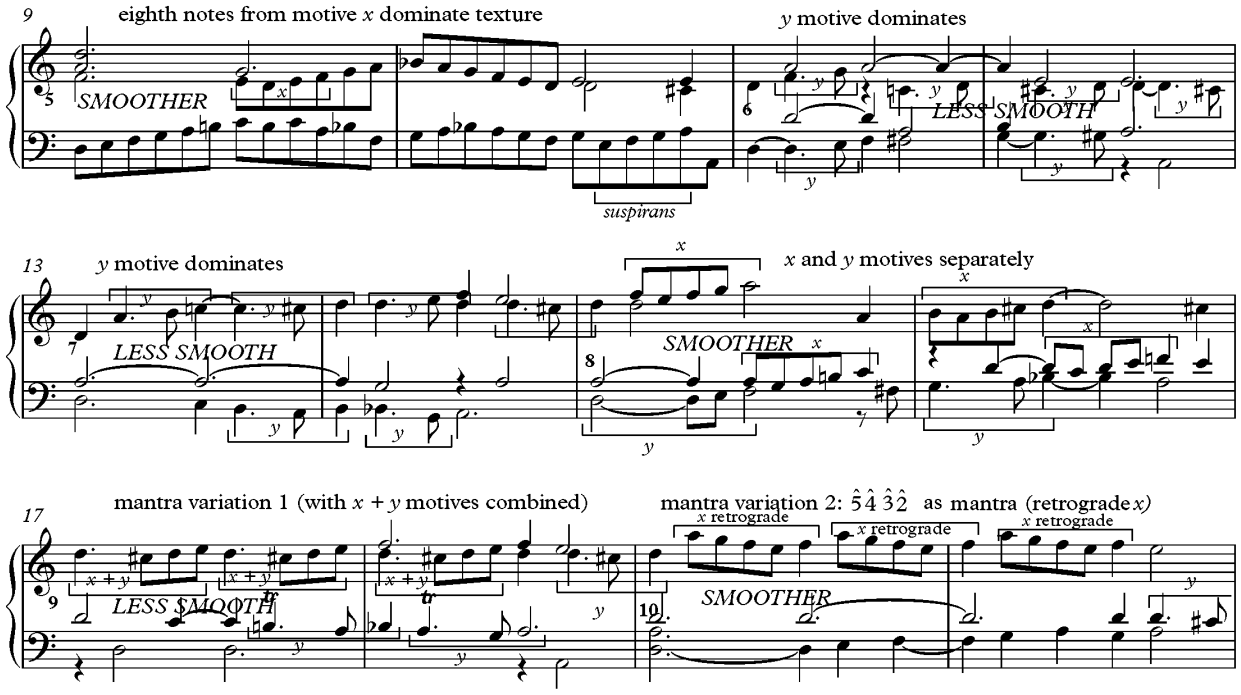
Cycles 1-2 and 3-4 form pairs due to the alternation of ascending and descending structural basses and the common elements between cycles 1 and 3. Cycles 3-4 are further linked by the chromatic realizations of their two-voice structure and the placement of the $\hat{5}\ \hat{4}\ \hat{3}\ \hat{2}$ descent (cycle 3) and the $\hat{4}\ \hat{3}\ \hat{2}$ descent (cycle 4) prominently in the higher possible soprano octave. As a whole, cycles 3-4 are also marginally metrically smoother than cycles 1-2 especially since the bass in m. 8 does not change notes on bump beats like m. 4 does (the least smooth measure of the first two cycles).

Cycles 5-20

The pairing of temporally adjacent cycles does not continue after cycle 4. Varying the ways that cycles might be grouped together (and the length of the possible groupings) becomes another parameter for exploration from this point on in the piece.

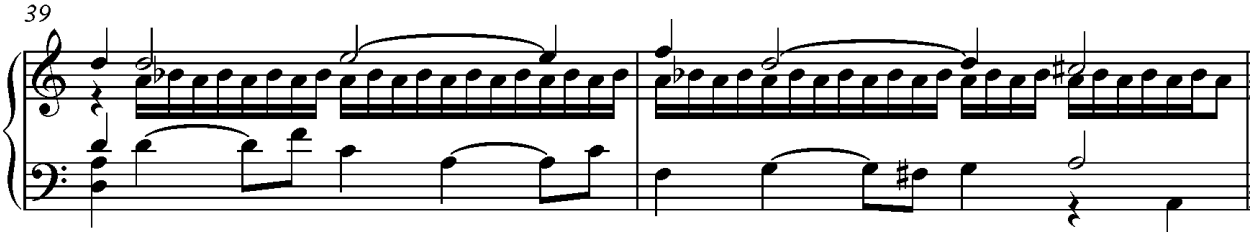
Cycle 5 is characterized by its consonant and metrically smooth surface. The bump beats are not articulated at all. Cycle 5 does not form a convincing pair with cycle 6. Instead I interpret it as beginning a group of four cycles (cycles 5-8) bookended by metrically smoother cycles dominated by moving eighth notes derived from motive *x* (**Example 7.11)**. The middle two cycles (6-7) are metrically less smooth and the texture is saturated by motive *y*. The group of cycles concludes with cycle 8, which includes both *x* and *y* motives.

I group cycles 9 and 10 together as ostinato variations that feature a stuck, repeated, fixed motivic idea. In cycle 9, motives *x* and *y* are combined into a single motive with the melodic shape of the first four notes of *x* and the dotted rhythm from *y* which forms an incessant double neighbor figure around the note D leading to the cadential suspension. The same rhythmic figure is later associated with the corrente. In cycle 10, the $\hat{5}\ \hat{4}\ \hat{3}\ \hat{2}$ descent in the soprano which featured prominently in the first cycles returns as an incessant eighth note figuration that is an exact retrograde of the *x* motive that opened the piece (original form: FEFGA, retrograde: AGFEF).



Example 7.11. Grouping of cycles 5-10, mm. 9-20.

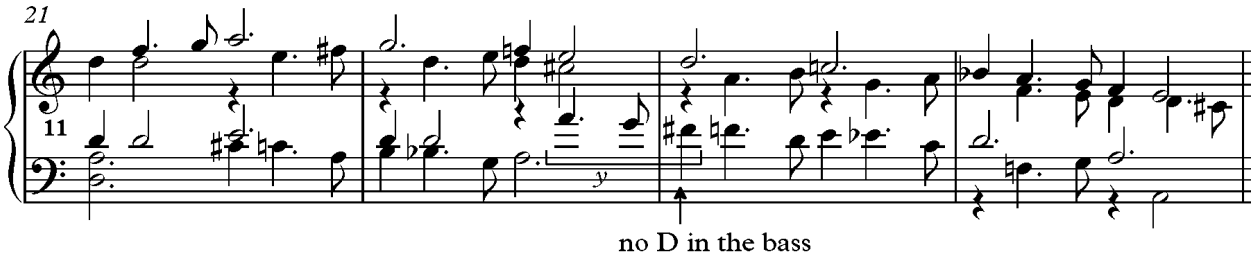
The trills and mantra-like repetition of the combined *x* + *y* motives in cycle 9 prefigure the incessant trill of cycle 20, the final cycle in the first passacaglia group (**Example 7.12)**.



Example 7.12. Incessant trill in cycle 20, mm. 39-40.

Cycles 11-12 are paired because motive *y* continues across the barline between mm. 22 and 23 with a chromatically inflected F# (m. 23, b. 1, tenor). Cycle 12 (m. 23) is the first cycle that does not begin with the note D in the bass, which strengthens the sense of it belonging together with the previous cycle. **Example 7.13** shows the smooth connection between cycles 11 and 12

achieved by the extension of motive *y* across the barline between mm. 22 and 23 and the absence of the note D in the bass in m. 23, b. 1.



Example 7.13. Pairing of cycles 11-12, mm- 21-24.

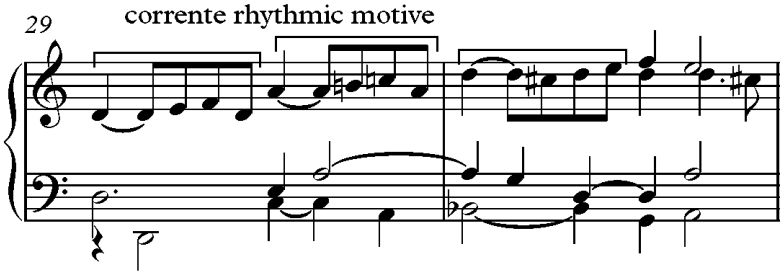
Table 7.3 describes the overall grouping of the first passacaglia cycle group (cycles 1-20) in Part 1. Even without discussing each cycle in great detail or including all of the returning variation components (such as the $\hat{5}\ \hat{4}\ \hat{3}\ \hat{2}$ descent which returns prominently in cycle 16, mm. 31-32), the table demonstrates how the constant shifting of multiple variation components between cycles ensures that each has a distinct identity. Overall, the amount of change in the various musical components between cycles lessens as the variation group proceeds. Cycles 15-20 are primarily figural variations which are propelled forward by consistent eight note figuration. By this point the possibilities of the initial *x* and *y* motives have been temporarily exhausted and chromaticism has receded. The consistent figuration also means that, beginning with cycle 15, the variations are relatively smoother metrically until cycle 20, in which the initiations of motive *y* on bump beats dramatically restate the characteristic accents of the passacaglia genre.

Cycle	Structural Bass	Motives	Metrical smoothness	Tonal Characteristics
1	descending	*x* + *y*	Less smooth	
2	ascending	*x* + *y*	Less smooth	
3	ascending	*x* + *y*	smoother	Chromatic bass
4	descending	*x*	smoother	Chromatic bass
5	descending	*x*	smoothest	
6	ascending	*y*	Less smooth	Chromatic bass
7	descending	*y*	Less smooth	Chromatic bass
8	ascending	*x* + *y*	Smoother	
9	descending	Mantra 1: *x* + *y* in one motive	Less smooth	Chromatic bass
10	ascending	Mantra 2: *x* retrograde	Smoother	
11	descending	*y*	Less smooth	Chromatic bass
12	ascending	*y*	Less smooth	Chromatic tenor
13	ascending	New motive from *y*	Smoother	
14	descending	Ctd.	Smoother	
15	descending	Eighth-notes, ciaccona rhythmic motive developed from *y*	Smoother	
16	descending	Eighth-notes left hand	Smoother	
17	descending	Eighth-notes right hand	Smoother	
18	ascending	Eighth-notes, brisé, RH mantra	Smoother	
19	descending	Eighth-notes, brisé	Smoother	
20	descending	*y* returns, Sixteenth-notes, incessant trill	Less smooth	

Table 7.3. Cycle groupings in P_1, (cycles 1-20).

Corrente

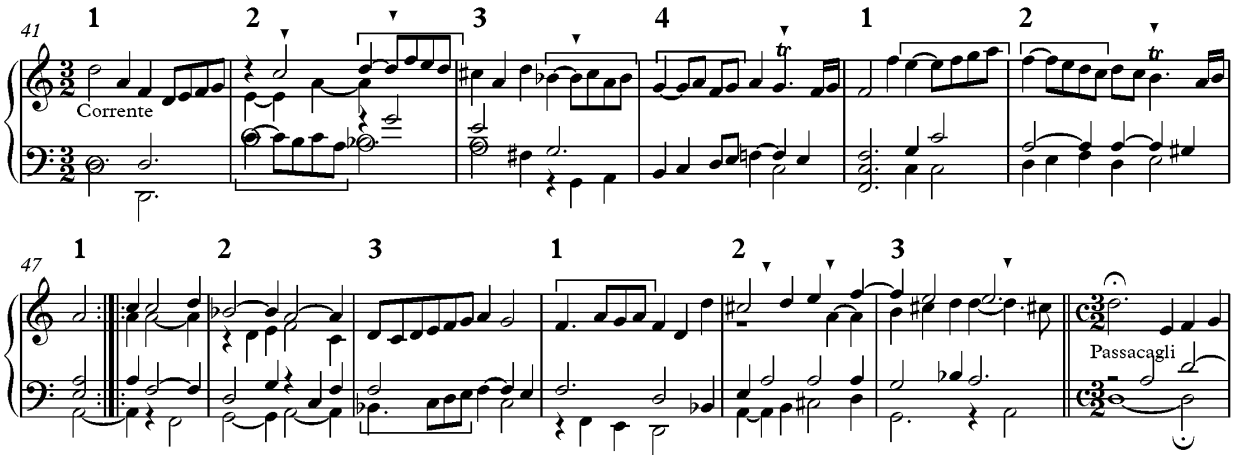
The corrente is typified by the following rhythmic motive, also used in several other correntes by Frescobaldi:  . This rhythmic motive is introduced already in cycle 2 and made prominent (with different melodic patterns) in cycle 9 and cycle 15 of the previous passacaglia section (**Example 7.14**). Although like motives *x* and *y* the corrente motive is three quarter notes long, the corrente motive always begins on the first quarter note of the measure as opposed to motives *x* and *y*, which frequently begin on quarter notes 2 and 5.



Example 7.14. Introduction of corrente rhythmic motive in cycle 15, mm. 29-30.

Other musical features of the corrente are also carried over from the preceding passacaglia section. While the delineation of the corrente measure into two dotted half notes is generally clearer than in P_1 since the passacaglia bump beats are not as heavily accented, some level of secondary accent on quarter notes 2 and 5 continues. Secondary accents on the passacaglia bump beats are especially pronounced in m. 42, the second measure of the corrente section (secondary accents on beats 2 and 5 are shown with wedges in **Example 7.15**). The bass line in the corrente begins with the same descending tetrachord D-A as the passacaglia's structural bass 1 (notes circled in **Example 7.15**).

In the corrente however, the bass line continues in order to descend to g, enabling the modulation and cadence to F-major in m. 45. Although the corrente starts and ends in d-minor, intermediate cadences lead elsewhere. These intermediate cadences divide the two six-measure groups of the corrente differently. The first six measures (mm. 41-46) are divided into groups of 4+2 measures by the cadence to F-major in m. 45 and to a-minor in m. 47 (hypermetrical groupings numbered in **Example 7.15**). The next six measures (mm. 47-52) are divided into 3+3 measure groups through cadences to F-major in m. 50 and the concluding cadence, which returns to d-minor for the beginning of the next passacaglia section (P_2).[151]



Example 7.15. *Corrente* (mm. 41-52) annotated. Numbers show hypermetrical groupings, wedges show secondary accent points on passacaglia bump beats, brackets identify instances of the characteristic corrente rhythmic motive.

[151] I somewhat arbitrarily number the corrente's two six-measure strains as harmonic cycles 21 and 22 of the piece. It would be possible to skip numbering the corrente's cycles entirely or to analyze it as consisting of four cycles with uneven numbers of measures based on the intermediate cadences to F-major in m. 45 and m. 50. I instead choose to number it as two six measures groups based on the composer's repeat signs in m. 47 and my interpretation that the cadences to F-major are less important than the others.

Cycles 23-29

The corrente is an interlude strikingly different from the passacaglia variations that surround it. It is characterized by its own downbeat-emphasizing motive, uneven grouping of measures, and unstable harmonic plan, all features that set it apart from the regularity of the passacaglia cycles' length and fixed harmonic idea. After the refreshing breather of the corrente, the first two cycles of the second passacaglia section (cycles 23-24, P_2) function as a new start that reiterate numerous features of the piece's first two passacaglia cycles (and of the *corrente* itself).

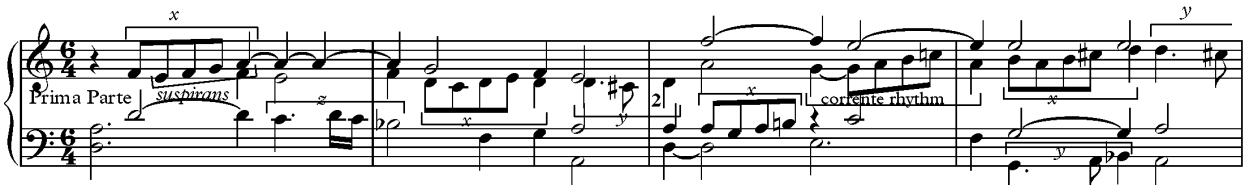
Example 7.16 places cycles 23-24 (mm. 53-60) directly below cycles 1-2. Observe that the difference in meter signature means that two measures of $\mathbf{c}\frac{3}{2}$ are equal to one measure of 6/4. The most obvious similarity is the return to a two-voice contrapuntal framework nearly identical to that of the first two cycles (see **Example 7.6**). The contrapuntal rhythm is also extremely similar: for example the initial d-minor sonority lasts for four quarter notes in the 6/4 of m. 1 and four half notes in the 3/2 of mm. 53-54.

One of the most important differences is that cycles 23-24 incorporate the corrente rhythm to a much greater degree than the previous section. In m. 53, for example, the *x* motive is varied to begin without the initial F of measure 1. Instead it is reduced to a three-note *suspirans* ascent E-F-G which also means that the right hand of m. 53 in its entirety reiterates the corrente rhythmic motive.

Cycle 23 is as a whole significantly more chromatic than cycle 1.
The bass line in m. 55 includes both B and B-flat in cycle 23 and produces a passing augmented second in combination with the chromatic version of motive *x* in m. 55, b. 2, alto.

The most significant difference from cycle 2 in cycle 24 is that the harmony in m. 58 is F-major, as opposed to the C- major chord in first inversion in m. 3, b. 4. Like cycle 2, cycle 24 uses a version of the ascending structural bass. The approach to the cadence is almost exactly identical in both cycles: the pitches and rhythms of *x* and *y* in m. 59, b. 2 match m. 4, b. 2 exactly.

A.



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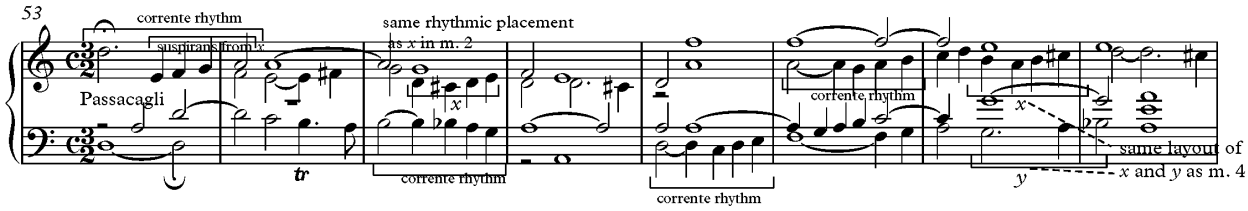
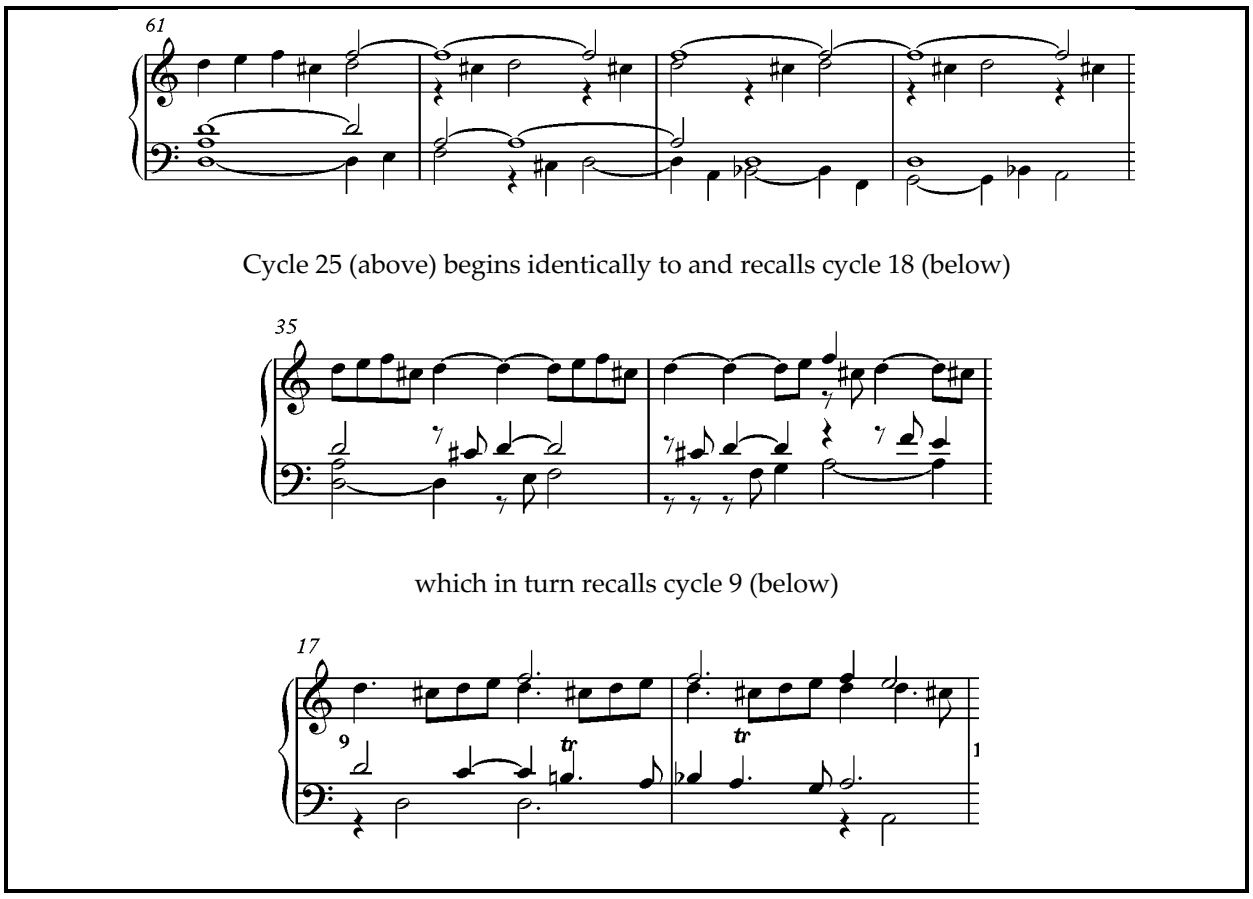


Example 7.16. Comparison of cycles 1-2 (mm. 1-4) with cycles 23-24 (mm. 53-60).

Cycles 25-26 and 27-29 (mm. 61-80) form two compelling linked cycle groups that recall, extend the application of, and vary motivic ideas from the two previous sections of the piece (P_1 and the Corrente). Each of these cycles uses the descending structural bass model, with the exception of cycle 28, which uses a hybrid version.

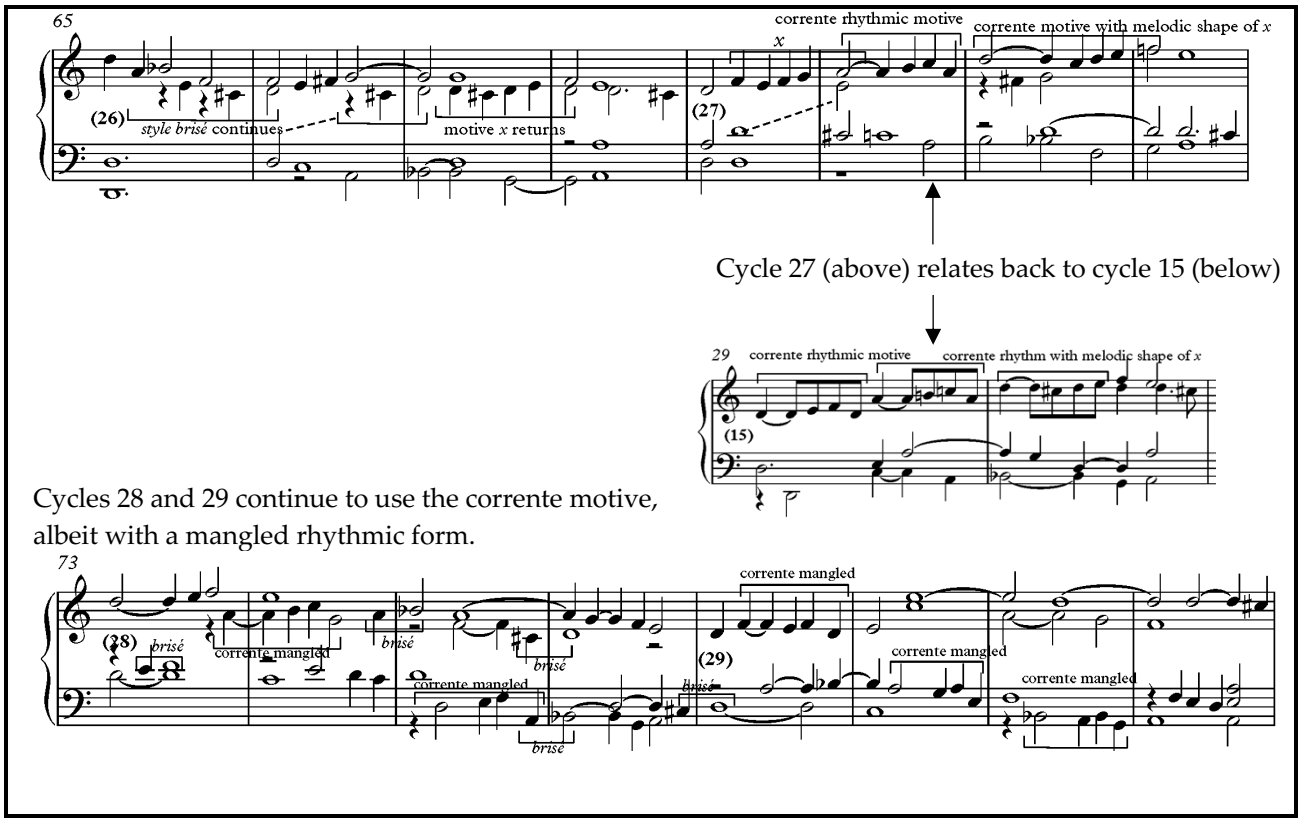
Cycles 25 and 26 form a pair due to their common use of the *style brisé* motive. Cycle 25 opens with exactly the same figuration as cycle 18 does. The mantra-like repetition of C#-D in cycle 18 in turn recalls cycle 9. This relationship is summarized in **Example 7.17**.



Example 7.17. Recall of cycles 18 and 9 in cycle 25.

Cycle 26 is transitional in that it begins with the *style brisé* motive from the previous variation before reintroducing motive *x*, the use of which continues in the next cycle. In the first measure of the following cycle (27), motive *x* is first restated as in m. 1, but it quickly becomes clear that motive *x* is primarily here to create a point of connection with the reintroduced corrente rhythmic motive. The melodic placement of the corrente rhythmic motive in cycle 27 recalls cycle 15. In both cycles 15 and 27, the corrente rhythmic motive occurs once with the melodic shape of motive *x*. One important difference in cycle 27 as opposed to cycle 15 is that cycle 27 uses a chromatic version of the descending bass with a complete chromatic tetrachord.

Cycles 27-29 form a three cycle group through their use of versions of the corrente rhythmic motive. In cycle 28, the initial quarter note of the corrente rhythmic motive is eliminated and replaced with a rest. The result of this change is to mangle the association of this rhythm with the downbeat oriented corrente genre by producing an additional accent at a shorter subdivisional level (quarter notes 2 and 6 in the 3/2 measures) than has occurred previously in the piece. It is possible to hear the ascending half-step of the *style brisé* motive continuing throughout cycles 28 and 29, sometimes embedded at the end of the mangled corrente motive. In cycle 29, the melodic shape of the mangled corrente motive changes, and its use becomes more insistent, beginning on the second quarter note in measures 77, 78, and 79. The motivic logic of cycles 26-29 is annotated in **Example 7.18.**



Example 7.18. Cycles 26-29 (mm. 65-80); relationship of cycle 27 to 15 also shown.

The overarching motivic plan and recall of earlier material in cycles 25-29 is further summarized in **Table 7.4.**

Cycle	Motivic Characteristics
25	*Style brisé* motive reintroduced, begins as cycle 18
26	*Brisé* motive continues, motive *x* reintroduced
27	Motive *x* associated with corrente rhythmic motive, recalls cycle 15
28	Corrente rhythmic motive mangled
29	Mangled corrente motive more insistent

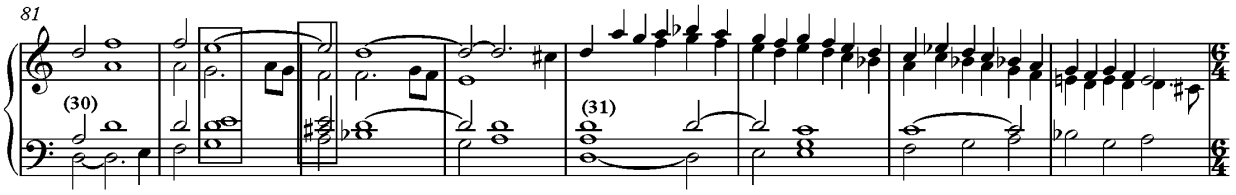
Table 7.4. Motivic Plan in Cycles 25-29.

Cycles 30-44

Cycle 30 (m. 81) marks a shift from the restatement and variation of previously introduced material that occurs after the corrente, as if to new musical territory. Cycle 30 also marks the beginning of the transition toward the modulation to F-major in cycle 40 (m. 111) and the ciaccona variations that begin **Part 2** of the piece.[152] Cycle 30 is the most homophonic music that has occurred to this point and one of the most homophonic cycles of the entire piece, a trait which is emphasized by the five voice chords in m. 82, b. 2 and m. 83, b. 1 (boxed in **Example 7.19**). This is the densest texture in the piece. Motives remain relatively scarce in the parallel thirds cycle 31, although it is possible to hear the first four notes of *x* as the cycle begins (m. 85, b. 2-5, soprano). After the off-beat accents of cycle 29, cycle 30 hammers home the characteristic

[152] It is worth noting that important changes in approach and form occur at cycles 20, 30, and 40 which give this part of the piece a degree of symmetry.

bump beat accentuation of the passacaglia genre, with prominent attack points on the second half note beat of each measure. The even half notes in the bass in the final measures of cycle 31 (mm. 87-88) on the other hand suggest an equal division of the measure into 3 half note units that is atypical for the genre yet prepares the metrically smooth music that follows in cycle 32.



Example 7.19. Motives are scarce in cycles 30-31, mm. 81-88.

The transition continues with a change of meter back to 6/4 in cycle 32 (m. 89). While cycle 30 is among the least metrically smooth of the entire piece, cycle 32 shows the passacaglia genre at its metrically smoothest. The rhythmic bump is entirely removed, and the measures are subdivided into two dotted half notes. The other unusual aspect of the music here is the suddenly uneven cycle lengths. Cycle 32 is the only four measure 6/4 cycle in the piece; cycle 33 and the following cycles are again two measures long.

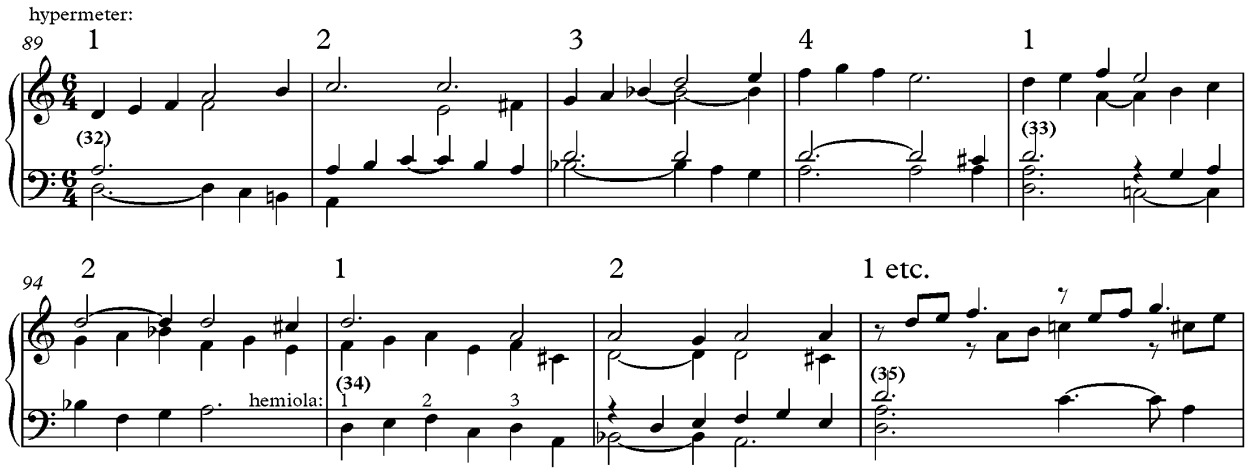
The division of the measure into even dotted half notes in the metrically smooth music of cycles 32-34 prepares for a new syncopated subdivision of the 6/4 measure evenly into four dotted quarter notes in cycles 35-37 (as in modern 12/8). The following elements combine in cycles 32-35 to create the effect of a written out accelerando (see also **Example 22**):

1. metrically smooth dotted-half note groups remove the rhythmic bump (m. 89)

2. shortening of cycle lengths from the four measure cycle 32 to two measures results in the quickening of the harmonic pacing

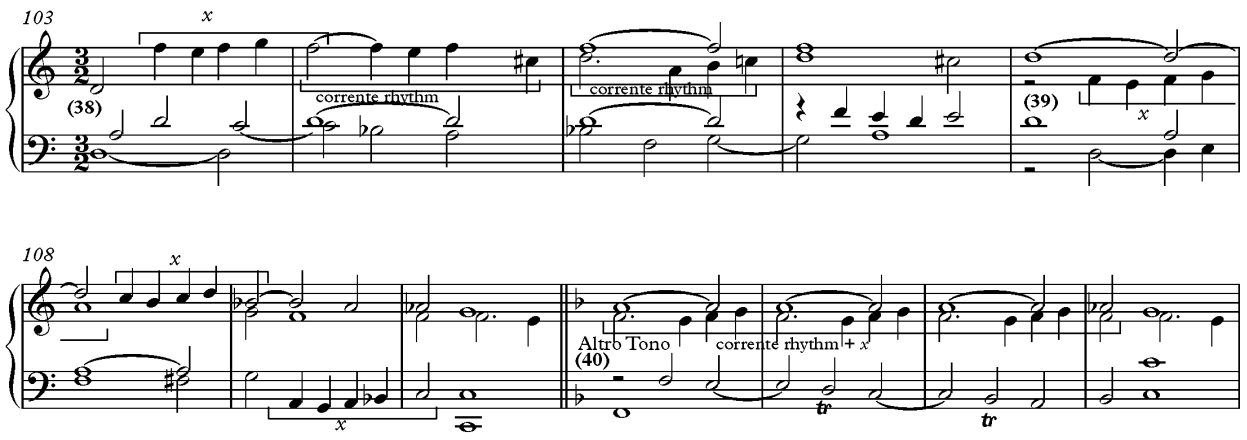
3. the suggestion of hemiola in m. 95 may cause the listener/performer to entrain quicker half-notes instead of dotted-halves

4. accelerando culminates in the 12/8-like eighth notes beginning in cycle 35 (m. 97)



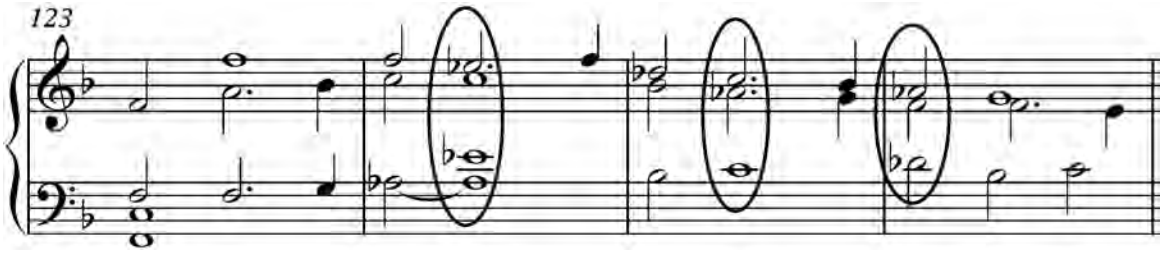
Example 7.20. Written out accelerando in mm. 89-97.

The rhythmic "cooling off" that accompanies the change of meter to $\mathbf{c}\frac{3}{2}$ begins the final section of the transition: two cycles (38-39) that lead to the modulation in m. 110. In cycle 38 a version of the *x* motive as well as the original corrente rhythmic motive return, both motives which were important earlier in this section. In cycle 40 (m. 111), the melodic form of *x* is combined with the corrente rhythmic motive and repeated as a mantra in the alto (**Example 7.21**). In this way, P_2 opens and closes with variations of the same motivic usage: in both cycle 23 and cycle 4 the corrente rhythm is combined with some version of the *x* motive.



Example 7.21. Return of motive *x* and corrente rhythmic motive in cycles 38-40.

The entirely gratuitous A-flat (a note that did not exist on most instruments with meantone tuning) in m. 110 (soprano, b. 1) just before the modulation to F-major marks the start of a section of the piece with the harmonies most distant from d-minor and therefore the most pungent in meantone tuning.[153] The effect of meantone tuning is especially harsh when A-flat is used as part of a triad and not as a chromatic passing or neighbor tone. This occurs only in one cycle of the piece: cycle 43, which features 2 A-flat major triads as well as a D-flat major triad **(Example 7.22)**.



Example 7.22. A-flat and D-flat major sonorities circled in cycle 43, m. 123-126.

[153] The final e-minor section of the piece offers some competition in terms of most pungent sonorities, since D# also did not exist on standard meantone-tuned instruments, however Frescobaldi minimizes the occurrence of B-major triads, mostly softening the impact of the D#.

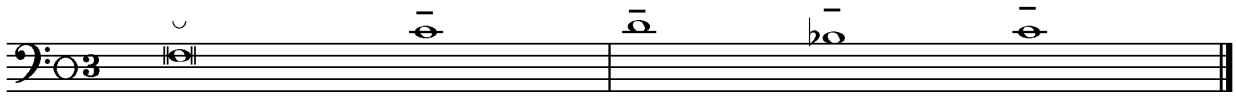
7.5. Part 2

Section C_1

Part 1 deals with the problem of variation within the tight constraints of the passacaglia genre's fixed-length harmonic cycle. **Part 2**, on the other hand, is occupied with the presentation of two contrasting genres and the playful exchange of ideas between them.

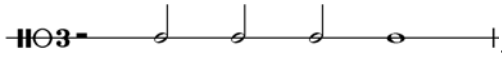
In **Part 2,** the variation of grouping structure within the measure becomes an important part of transitioning between genres. This could be understood as an intensification of a variation technique that began in **Part 1**. Cycles 31 and 34 at the end of part 1 introduce the idea of varying the grouping structure within the measure in order to transition to new metrical structures. In **Part 2**, variation of grouping structure within the measure signals shifts in mensural design as well as genre.

A great deal of the motivic language in Part 2 is directly relatable to the harmonic rhythm of the ciaccona structural bass. The structural bass makes possible an accent pattern in which the first measure of the two measure ciaccona cycle has a single stress on the bump beat– the third large beat of the measure in the long $\mathbf{O3}$ measures at the beginning of the first ciaccona section (C_1). The second measure of the two measure ciaccona cycle is more often characterized by equal stresses on each of the three semibreve beats that result naturally from the change of bass note. This accent pattern is shown in **Example 7.23** and in the annotated score **Example 7.24**. As the ciaccona variations continue, the alteration and manipulation of this characteristic two-measure accent pattern ensues.

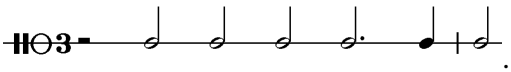


Example 7.23. Typical accent pattern of the ciaccona structural bass.

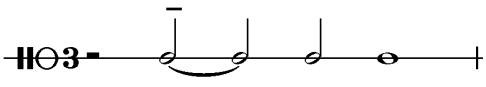
The establishment of this stress pattern in the opening ciaccona variations is aided by the written out arpeggiation of the initial tonic chord with the following rhythm:

 . Note that the arpeggiation is preceded by a rest in the left hand on the downbeat of m. 132, which helps minimize the accent on the initial tonic (see **Example 7.24)**. In the second ciaccona cycle (46), the arpeggiation leads directly down by step from F to E (m. 134, b. 5, soprano), strengthening the anacrustic character of this motive. In the initial ciaccona cycle, the arpeggiation in the tenor leads to a 4-3 suspension, and the suspension dissonance strengthens the bump beat accent in a different way. Frescobaldi frequently uses textural inversion (as with the arpeggiation in cycles 45 and 46) as a way of pairing ciaccona cycles. Paired cycles are used more often in ciaccona variations than in passacaglia variations, possibly because the consistent two-measure groups of the ciaccona leave little time for the establishment of a distinct character in a single harmonic cycle.

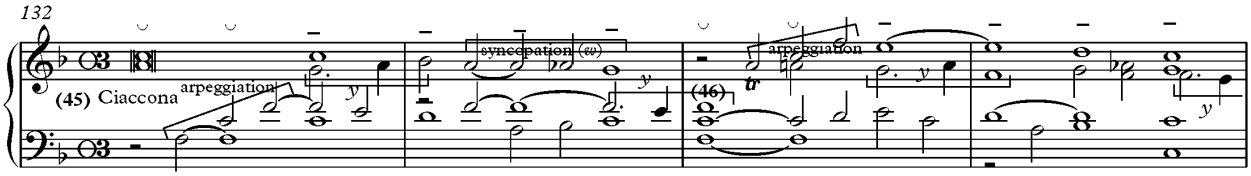
The bump beat is also strengthened by the placement of rhythmic motive *y* on the third semibreve of each of the first four measures of the section. The composite rhythm of the initial arpeggiation with motive *y* is characteristic of the ciaccona cycles:

 . This rhythm (with note values halved) will be used to set a single melodic motive later in the section (m. 147 ff.).

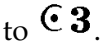
The final characteristic rhythmic motive of the ciaccona cycles (labeled *w* in **Example 7.24** and following) begins with a syncopated semibreve (m. 133, b.2, soprano):

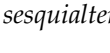


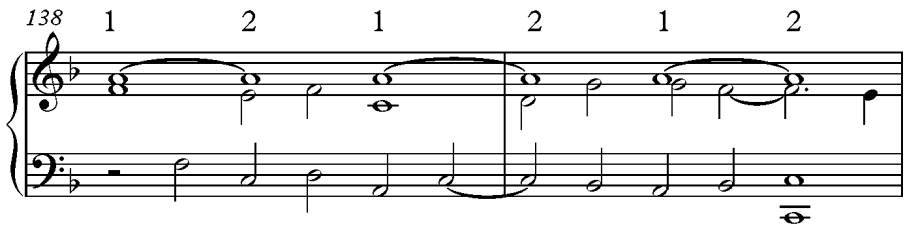
. When it occurs, this syncopated motive creates a secondary stress on the second half-note of the measure, faintly mimicking the *passacaglia* stress on the second beat of a group. Thus the characteristic accent pattern of the passacaglia is embedded already in the second measure of the ciaccona.



Example 7.24. Motives and accent structure in the first ciaccona cycles, mm. 132-135.

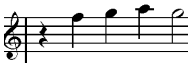
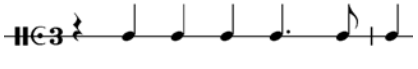
Cycle 48 immediately precedes a change from white notes to black notes and the corresponding change in mensural sign to  . In this cycle 3 breves (semibreve tied to a semibreve) repeat the note A in the soprano, that I interpret as creating a hemiola at the level of the semibreve (shown in **Example 7.25**). This is the first example of a change in rhythmic grouping immediately preceding a mensural change. In contrast to the accelerando through note values near the end of section 1, the hemiola breves serve as a notated ritardando that can make the subsequent fast notes sound even faster.[154]

[154] I choose to use the hemiola breves as the starting point for the tempo relationship between sections. I create an accelerando by playing a *proportio sesquialtera* in which the breve of cycle 48 is equal to the  measure (dotted semibreve) of cycle 49.



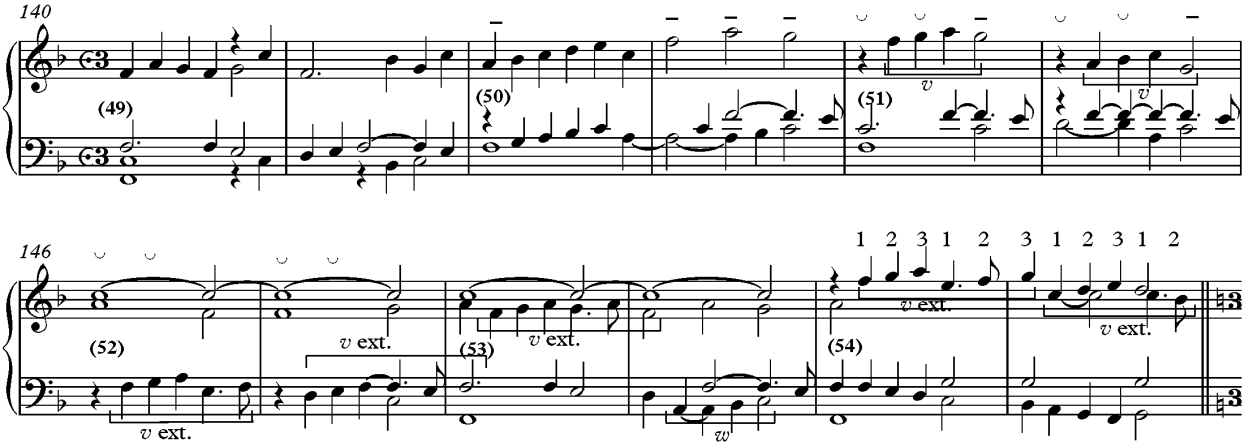
Example 7.25. Hemiola in cycle 40 precedes a change in mensuration, mm. 138-140.

After the change in mensuration sign in cycle 49, the regularity of the two-measure accent pattern established in the first ciaccona cycles breaks down. While the second measure of cycle 49 (m. 141) is a bit ambiguous in its accent structure, cycle 50 clearly glides forward more than the previous cycles since measure 142 lacks the bump accent on the third beat. On the other hand, the third beat receives the only strong accent in both measures of the subsequent cycles (51-52, mm. 144-147, analyzed with macrons and breves in **Example 7.26**) .

These changes in the two-measure accent pattern coincide with the introduction of a three-note melodic ascent in cycle 51 (m. 144, labeled *v* in **Example 7.26**)  that is set to the first part of the characteristic ciaccona rhythm:  . It is possible to hear the three-note melodic ascent as recalling the smooth, figurative variations near the end of **Part 1** (cycles 32-37) or as recalling notes 2-4 of motive *x*.

In cycle 52, the three note ascending motive *v* is extended to include the rest of the characteristic ciaccona rhythm. The first iteration of the extended version (tenor, m. 146) humorously ends in a rest. At the end of C_1, the doubling and melodic sequencing of the extended version of motive *v* results in displaced three quarter-note groups and a strengthened secondary accent on the second quarter-note beat. The accents created on the second and fifth

quarter note, especially prominent in mm. 150 and 151, match those of a metrically less smooth 6/4 passacaglia measure, smoothly preparing the genre change in m. 164.[155]



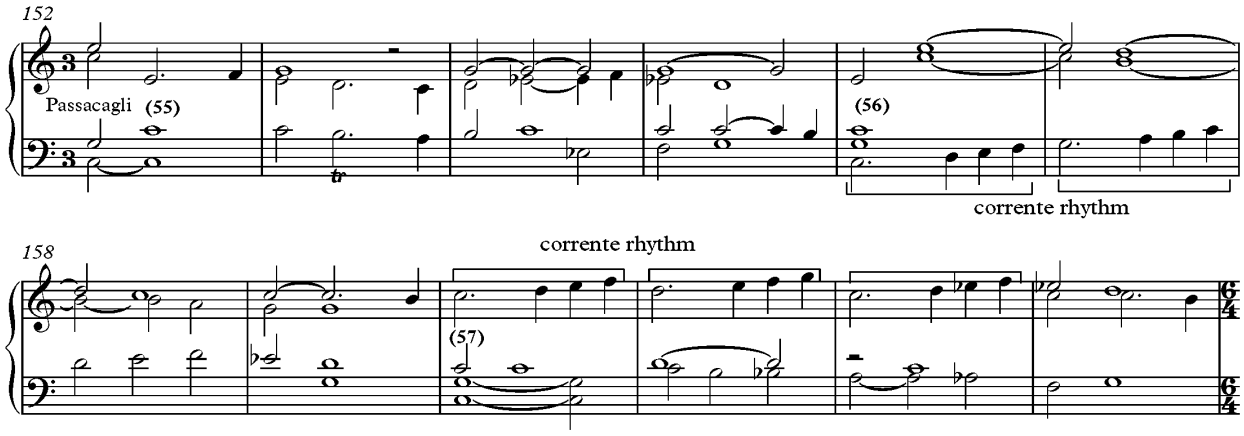
Example 7.26. Annotated score, cycles 49-54, mm. 140-152.

Section P3

In the subsequent passacaglia section (P_3), the three quarter note ascent is attached to the corrente rhythmic figure (**Example 7.27**). Note the textural inversion of the corrente figure from the bass in cycle 56 to the soprano in cycle 57. In cycle 57, this motive is presented first with E-natural and then with E-flat (soprano mm. 160-162), becoming part of the major/minor back and forth that is the characteristic feature of this passacaglia section. Cycle 57 also includes the most chromatic version of the descending structural bass since cycle 27, another cycle which included the ciaccona motive. The same C-G chromatic tetrachord descent becomes an important feature of the subsequent ciaccona section (C_2). As with earlier returns to the passacaglia genre, the first

[155] See Silbiger, Alexander, "Passacaglia and Ciaccona: Genre Pairing and Ambiguity from Frescobaldi to Couperin, " *Journal of Seventeenth-Century Music* 2 (1996), 7.5 At the same time, the harmonic rhythm of the bass line in m. 150 is still that associated with the ciaccona. In other words, there is no 3+3 quarter note division of the measure as in the passacaglia sets.

cycle of P_3 returns to a version of the bass line that hews closely to the original descending structural bass.



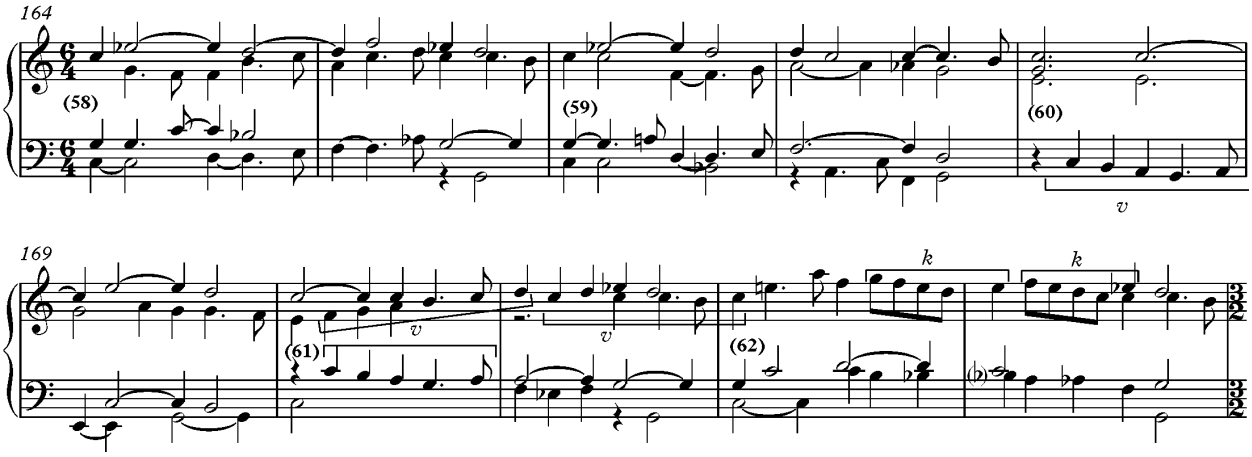
Example 7.27. Cycles 55-57, mm. 152.-163.

The subsequent mensural shift to 6/4 is analogous to the preceding ciaccona section's shift from a semibreve to a minim pulse. This 6/4 passacaglia music includes the most overt example of one genre borrowing from the other genre in the piece.[156] The first two cycles after the mensuration change (58-59) are straightforward passacaglia: they are metrically less smooth and feature motive *y* prominently. In cycle 60 however motive *v* from the previous ciaccona section prominently intrudes (m. 168, b. 2, bass) **(Example 7.28)**. In this measure the right hand maintains the 3+3 quarter note division typical of the passacaglia. Here the performer must choose whether to stay with that duple division of the measure or whether to immediately articulate and accent according to the *v* motive. By cycle 61, the bump accent on the second

[156] See Silbiger, Alexander, "Passacaglia and Ciaccona: Genre Pairing and Ambiguity from Frescobaldi to Couperin, " *Journal of Seventeenth-Century Music* 2 (1996), 7.4

quarter note is eliminated and the performer is left with little choice but to articulate according the *v* motive and the ciaccona genre to which it belongs (lifting before the dotted rhythm that begins on beat 5/6).

The final cycle of this passacaglia section (62) returns to the passacaglia's duple division with the surprise reintroduction of a motive not heard since cycle 10: the retrograde of the *x* motive from m. 1 of the piece, hereafter labled motive *k*. Motive *k* first reappears in the soprano in m. 172, b. 5. The use of this motive both flashes back to the earliest part of the piece and forward to the end of the next passacaglia section (P_4).

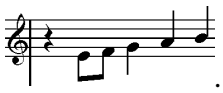


Example 7.28. Cycles 58-62 (mm. 164-173) showing intrusion of the ciaccona motive *v* into passacaglia cycles 60-61.

Section C_2

In comparison with the relatively staid C_1 section, the following ciaccona section (C_2) reflects the outlandish character of the original dance. It is also eventually the fastest; in cycles 71-74 eighth notes predominate. Cycle 63 opens with motive *v* now proudly foregrounded in the soprano (**Example 7.29)**. The chromatic bass from the previous passacaglia section (cycle 57)

is placed in the tenor above a C-pedal point. The transitional identity of cycle 63 is further strengthened by the continuation of the same kind of major/minor modal ambiguity as in the previous passacaglia section. Cycle 64 is entirely minor, and cycles 65-66 entirely major. By cycle 67, the major-minor ambiguity is replaced by the more general chromaticism of the chromatic tetrachord.

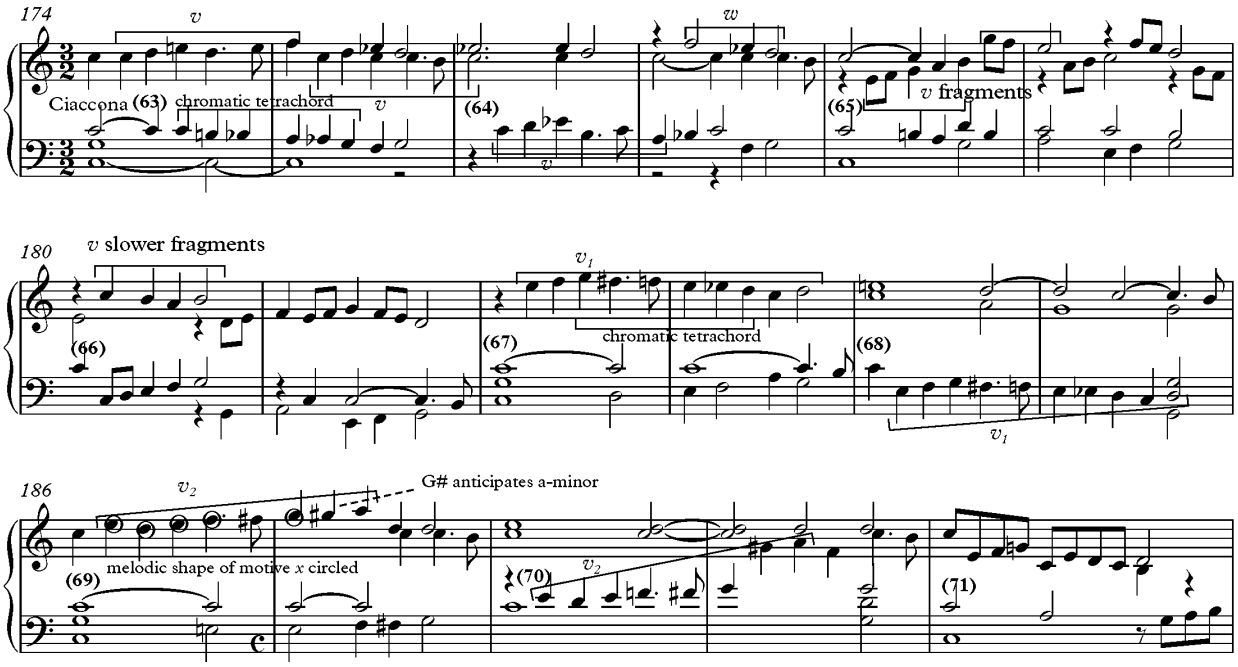
In cycle 65, motive *v* is altered (alto, m. 178, b. 2). The motive is shortened and the first two notes of the initial three note ascent are now eighth notes:  . In the next measure, *v* is further reduced to a simple three-note ascent or descent, recalling the simple eighth-note figuration in cycles 35-37 (**Example 7.29**).

The progression of motivic development in cycles 66-70 is summarized in **Table 5**.

Cycle	**Variation characteristics**
66	Motive *v* fragments extended
67	Long motive *v* extended with descending chromatic tetrachord (k_1)
68	Textural inversion with chromatic version of *v* (v_1) in LH
69	New chromatic version of *v* (v_2) with opening altered to outline motive x, chromatic tetrachord ascent E-A anticipates modulation to a-minor
70	Textural inversion: v_2 in LH

Table 7.5. Motivic development in cycles 66-70.

In cycles 71-73, eighth-note figuration returns. The structural bass all but disappears, replaced by the simplest possible two and three voice counterpoint before a more standard ciaccona cycle returns in cycle 74 and modulates to a-minor.

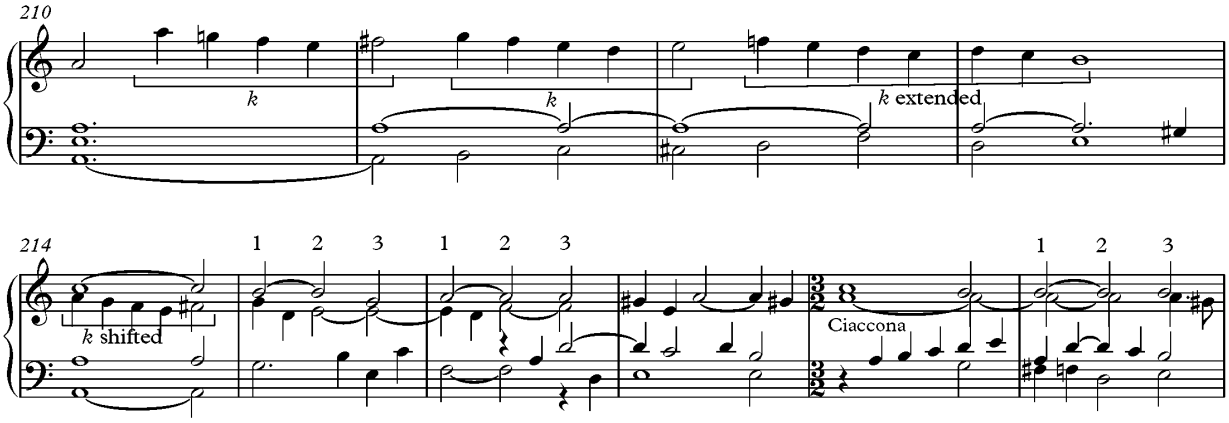


Example 7.29. Section C_2, cycles 63-71, mm. 174-190.

Section P_4

In the final cycle (79, mm. 214-217) of the subsequent passacaglia section (P_4), the rhythmic grouping changes to one that is associated primarily with ciaccona cycles. This is the third and final example of rhythmic grouping changing in advance of a genre change in **Part 2**. In m. 214, the typical passacaglia stress on the second and fifth half notes is eliminated by shifting the four note descending motive *k* in **Example 7.30** (the retrograde of motive *x*) from the previous cycle so that it begins on the first half-note of the measure instead of the second. In the following two measures (215-216) the typical passacaglia stress on the second half-note of the measure is entirely absent. These measures instead divide into groups of three half-notes with the primary accent on the first of the three (labeled 1 2 3 1 2 3 in **Example 7.30**). This 2+2+2 division of the measure is much more typical of the second measure in two-measure ciaccona cycles than of passacaglia cycles. The same division of the measure recurs already in the second

measure (m. 219) of the subsequent ciaccona section (C_3). It is even possible to stress the ciaccona bump on the third beat of the measure in mm. 215-217 due to the bass leap from B down to E in m. 215, b. 2.5, the arpeggiation up to D in m. 216, b. 2.5, and the arrival on the dominant in m. 217, b. 3.



Example 7.30. Transition of rhythmic grouping in mm. 210-219.

Section C_3

Section C_3 does not introduce much significant new motivic material but instead mostly takes up motivic material from the previous ciaccona section (C_2) again and varies it. An important distinction from C_2 is the prominence of the syncopated motive *w* in C_3. The passacaglia's home key of d-minor returns before the passacaglia genre does, and it is possible to hear the ciaccona's shift to the minor mode in this section as a whole as preparing the transition to **Part 3** of the piece. It is worth noting that the passacaglia never adopts the major mode in the same, wholesale way that the ciaccona does in this a-minor section. The closest

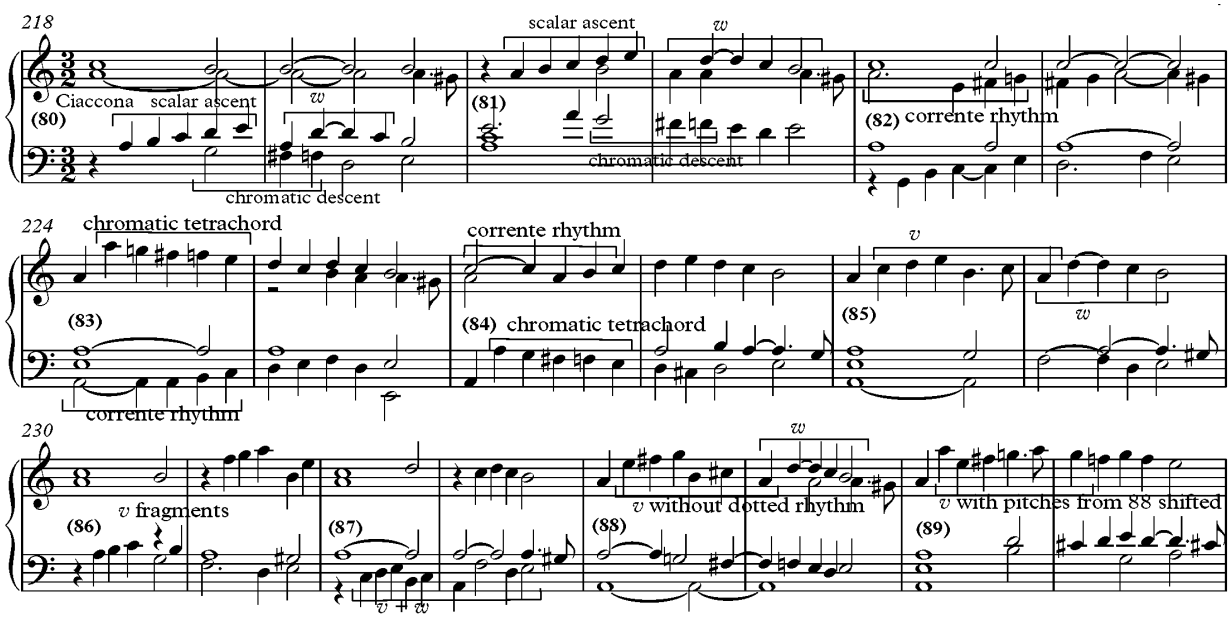
equivalent is the F-major passacaglia music (which is also transitional) at the end of **Part 1** (cycles 40-44), but there the A-flats add more than a tinge of minor.

The variation logic of cycles 80-89 is outlined in **Table 7.6**. It proceeds in a manner similar to cycles 66-70 in C_2. Cyclic groupings are shown with thicker lines. The five note A-E scalar ascent could be heard as an inversion and variation of *k* from the end of the previous passacaglia section.

A particularly inventive variation concept occurs in cycle 88 and cycle 89. Both 88 and 89 use versions of motive *v* in the soprano. In cycle 88, the two notes following the three-note melodic ascent are not dotted but the metrical placement of the three-note ascent identifies the figure as a variation of *v.* In cycle 89 (m. 236), the four-note sequence A-E-F#-G is shifted one quarter note later in the measure from m. 234. (In m. 236 there are two As; the one that is shifted metrically is one octave higher than in m. 234.) The shifting of this pitch sequence within the measure results in an audible displacement of the motive as well as a change in the melodic character of motive *v.* Cycles 80-89 are annotated in **Example 7.31.**

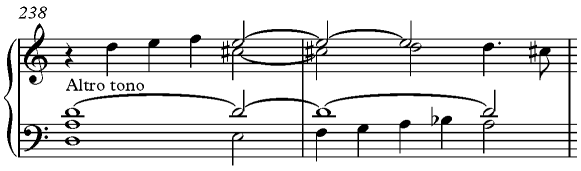
Cycle	Variation characteristics
80	A-E scalar ascent followed by motive *w* in tenor, chromatic half-step motive in bass
81	Textural inversion of motives from 80
82	Corrente rhythmic motive introduced with chromatic melodic form
83	Scalar A-E ascent inverted to descending chromatic tetrachord (soprano) combined with corrente rhythmic motive
84	Textural inversion of contrapuntal structure in 83
85	Motive *v* reintroduced and succeeded by motive *w* in the same voice part (soprano)
86	Motive *v* fragments, rate of textural inversion halved (motive *v* shifts from LH to RH every measure)
87	Motive *v* fragments with motive *w*
88	Chromatic descent in LH and chromatic version of motive *v* in RH
89	Melodic pitches of *v* in 88 shifted one quarter note later with rhythm from *v*

Table 7.6. Summary of variation in cycles 80-89.

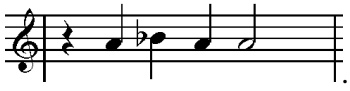


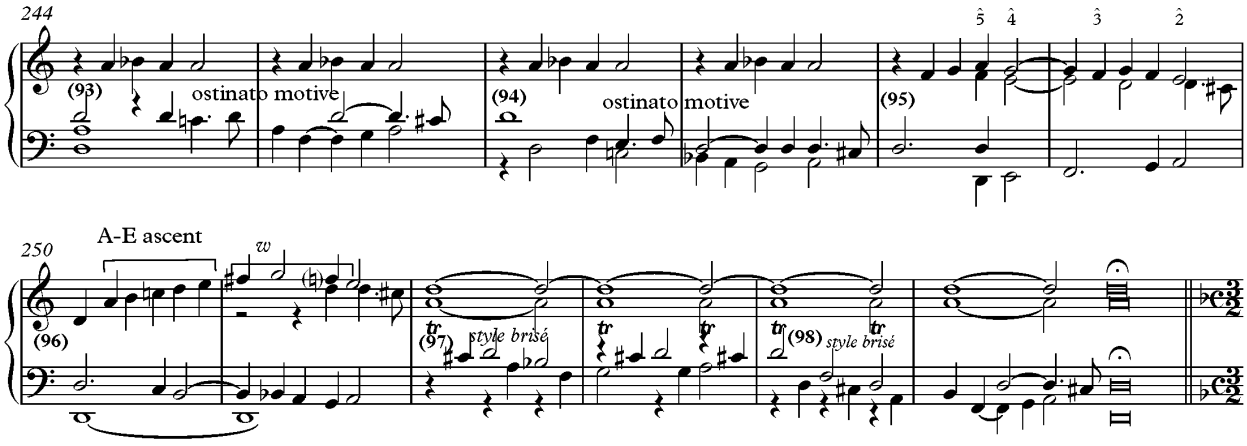
Example 7.31. Cycles 80-89, mm. 218-237.

It is hard not to hear echoes of passacaglia cycles in the first cycle after the modulation to d-minor (cycle 90) (**Example 7.32**) . The bass line's stepwise ascent recalls the passacaglia's ascending structural bass and is unusual in the ciaccona cycles. The only other stepwise ascending bass in a ciaccona cycle occurs in cycle 67 (mm. 182-183). The ascending three quarter note motive is a feature associated with the ciaccona, but over the D open fifths sonority it sounds also a great deal like the opening of the piece or the restart of the passacaglia in cycle 23 after the corrente.



Example 7.32. First ciaccona cycle (90) after modulation back to D-minor.

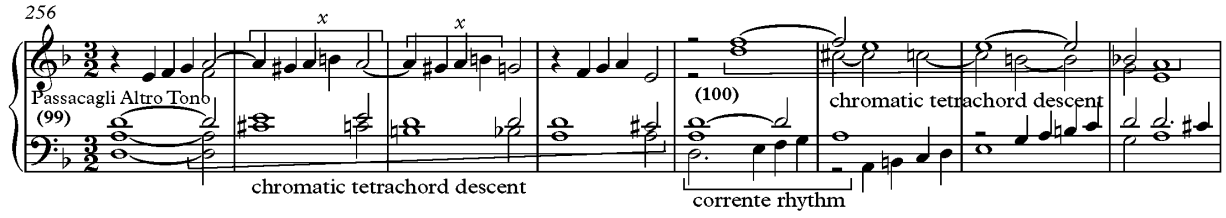
The ciaccona rhythmic characteristics continue a bit longer. The final ciaccona cycles include two different pairs of mantra-like cycles: 93-94 and 97-98 **(Example 7.33)**. In cycles 93-94, the beginning of the ciaccona rhythmic motive is used as an ostinato, repeated four times stuck at the same pitch level:  . In the next cycle (95) the A in the soprano at last descends by step down to D. Cycles 95 and 96 offer a contrast in registers. Cycles 95 descends and cycle 96 ascends. Cycle 96 recalls and melodically extends the A-E scalar ascent and motive *w*, both important in the precious section (C_3). Cycle 97 returns to the *style brisé* texture reminiscent of cycles 25 and 26, now with the addition of a stinging, persistent trill in the right hand.



Example 7.33. Cycles 93-98, mm. 244-255.

7.6. Part 3

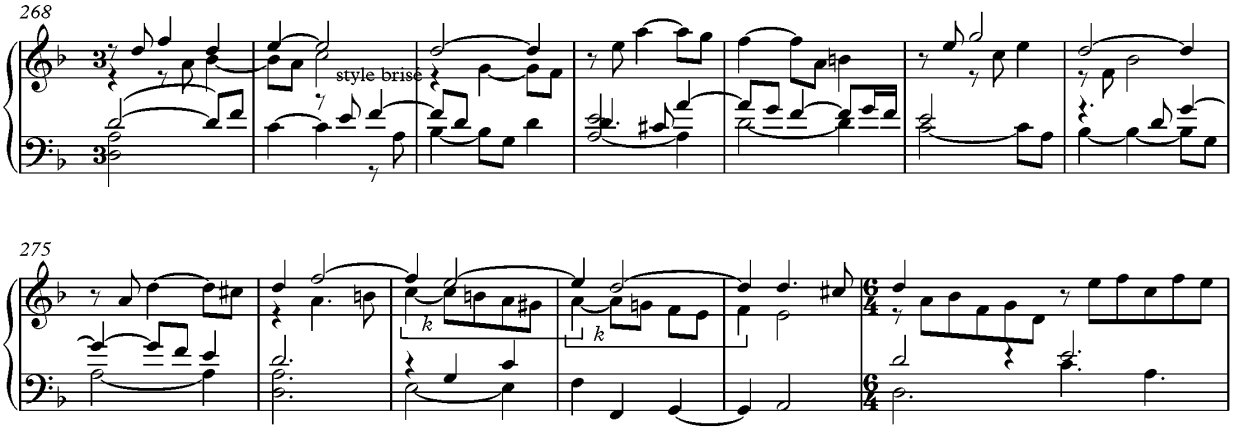
The crowning feature of the return to Passacaglia in m. 255 (cycle 99) is the harmonization of the first unadorned descending chromatic tetrachord bass line in combination with a chromatic version of motive *x* **(Example 7.34)**. Cycle 100 is a relatively straightforward cycle with the chromatic tetrachord descent now texturally inverted, shared between the soprano and alto. It could have made a good stopping point for the piece.



Example 7.34. The beginning of **Part 3**, cycles 99-100.

Instead, one way of thinking about what happens in **Part 3** is that the music has become reenergized by processes begun in the second part of the piece and cannot quite bring itself to

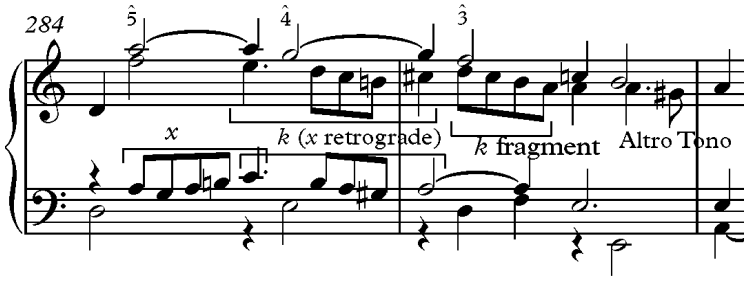
stop. The mensural shift to 𝟯 (equivalent to modern 3/4) parallels the halving of note values and measure lengths in the shift of the first ciaccona section (C_1) from 𝟬𝟯 to 𝟭𝟯. While the subsequent passacaglia section (P_3) switched from 3/2 to the black notes of 6/4, the measures remained the same in terms of absolute length. The 3/4 music picks up the *style brisé* figuration from cycles 97-98 as well as the elusive motive *k*, the retrograde of *x*, now with the rhythmic form of the corrente motive **(Example 7.35)**. The 6/4 music that follows in mm. 280-283 recalls the 12/8-like music of cycles 35-37 towards the end of **Part 1.**



Example 7.35. Ideas from earlier sections in cycles 102-104, mm. 268-279

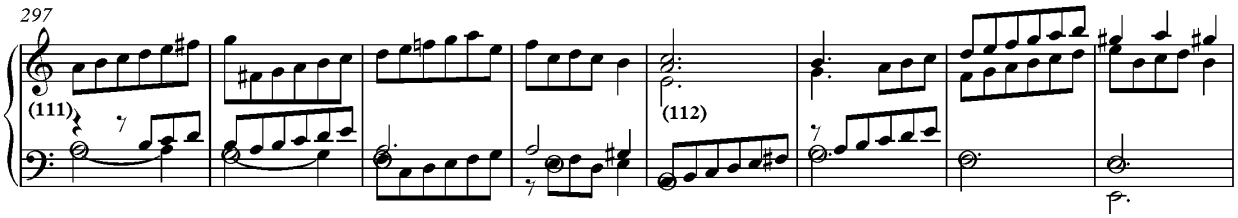
The return to 𝟯 in cycle 106 (mm. 284) looks similar to the 6/4 music from the beginning of the piece despite the different mensural signature. Motive *x* is prominent, as well as the first three notes of the ascending structural bass, and the beginning of the $\hat{5}\ \hat{4}\ \hat{3}$ descent typical of the first cycles in the piece. Here motive *x* (tenor, m. 284, b. 2) is immediately followed by its retrograde (motive *k*) in combination with the corrente rhythm. The only difference in the

retrograde version is the addition of G#, anticipating the new key of a-minor, which the cycle quickly modulates to **(Example 7.36)**.



Example 7.36. Return of elements from opening in cycle 106, mm. 284-285.

Part 3 takes up the shifts in mensuration and subdivision from previous sections and continues to modulate. A-minor was the key that immediately preceded d-minor at the end of **Part 2**. Here it immediately succeeds it. Shortly after the modulation to a-minor, the measure lengths are suddenly halved (m. 290). In cycles 111 and especially 112, the passacaglia descending bass is reduced to its barest essence: the descending tetrachord (**Example 7.37)**. This is the closest that *Cento Partite* comes to the ground bass conception of later baroque passacaglias and ciacconas.



Example 7.37. Foregrounding of descending tetrachord (notes circled) in cycles 111-112, mm. 297-304

The final modulation of the piece represents a radical tonal departure. E-minor is a key that occurs nowhere else in the piece and whose leading tone of D# did not exist on instruments without split keys. Despite the strangeness of the key and of the idea of ending such a piece in a key different from which it began, the counterpoint of the final variations is as simple as can be found in the piece. Note values are doubled when the time signature returns to $\mathbf{\odot 3}$ and the piece grinds slowly to a halt. The focus is on the strangeness of the tonality itself.

There is no piece anything like *Cento Partite sopra Passacagli* among Frescobadi's works or by any other composer. Although Frescobaldi wrote passacaglia and ciaccona sets previously, he only juxtaposes and combines the genres in *Cento Partite*. There is an entrancing balance of surprise and familiarity that is the result of the regularity of the harmonic shape of each cycle and the irregularity of genre and key. The piece ends up not just being about varying what is being varied but about the pacing and patterning of the way various musical elements recur and are subject to manipulation. The piece has numerous interesting structures both on the local level as cycles are grouped into pairs and larger groups by similar motivic strategies or other means and across the piece as a whole because of how modulation and change of genre become part of the formal structure.

Cento Partite demonstrates that Frescobaldi conceives of variation as a process or a series of interlocking processes. Future events are often anticipated. For example, the frequent genre changes in the middle of the piece are prepared by the sudden interjection of another genre (the *Corrente*) in the first section of the piece. In **Part 2,** the genres are not always clear cut. Instead the arrival of a new genre is preceded by the appearance of its characteristic motives and

rhythmic patterns. Processes occur not only as build-ups as in the accelerando through note values near the end of **Part 1** but also as wind-downs, which is evidenced in the frequent shifts to longer note values at the end of ciaccona sections or the continuing modulations of the final part of the piece.

Motives and motivic textures also play an important role in the processual concept of variation in the piece. The characteristic corrente rhythmic motive is embedded already in the second cycle of the piece, but it assumes a much more important role in the passacaglia cycle (23) immediately following the corrente section, which otherwise is closely related to the opening of the piece.

Other motives and motivic textures occur more sporadically but create important links between cycles that are not temporarily adjacent. For example, ostinato-like motives and *style brisé* texture recur in **Part 3** after long absences. The most obvious example of a motivic return is motive *z*, which after m. 1 does not occur until the final measures of the piece. While the key and character of the final variations are different from the opening of the piece, the returning of motive *z* creates a faint connection back.

One of the most significant aspects of the piece's form is that it is not fully rounded. Instead, as part of its vision of variation as a continuing process, the piece ends in another key, a key whose leading tone did not exist in keyboard tunings of the time. Instead of returning to a place similar to where it began, it ends up quite literally somewhere else in terms of tonality. This journey is evidence of a powerful concept of music making and form that is strikingly ahead of its time.

Conclusion

Frescobaldi's music appeals to me because it is both intellectually engaging and a great deal of fun. Many of the pieces I have chosen to analyze in this dissertation are characterized by strikingly inventive compositional premises which in turn stimulate extraordinarily creative musicmaking on the composer's part. In *Fantasia Seconda,* what initially seems to be a peculiar moment with simultaneous meter signatures is in fact a logical outcome of a plot that unfolds gradually and with subtlety. In *S'io miro in te*, the contrapuntal ricercar form is the vehicle for expressive text setting. In *Capriccio sopra il cucho,* the cuckoo call ostinato is the jumping off point for a remarkable essay in motivic transformation and combination. *Cento Partite sopra passacaglia* is the vehicle for the composer's most expansive conception of variation form, in which parameters previously off-limits for manipulation such as genre and key become important elements in the variation process.

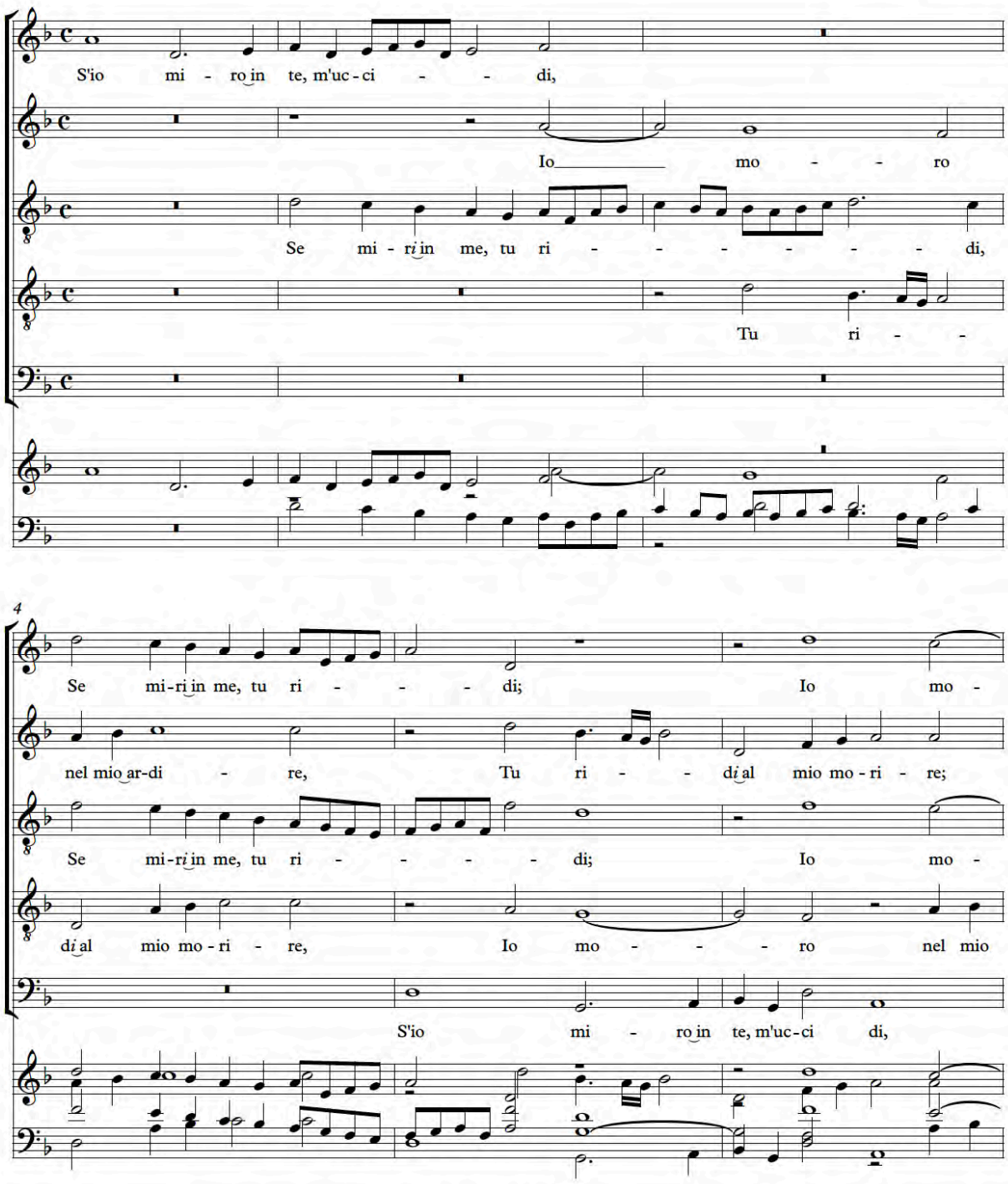
While Frescobaldi is well-known as a composer of rhapsodic toccata figuration who is at times harmonically daring, the aim of this dissertation has been to give a broader understanding of the intellectual and musical originality of his compositional ideas. There are numerous other equally interesting pieces by Frescobaldi. I hope that this dissertation inspires analyses of more of them and demonstrates a possible methodological framework for their examination. The compositional strategies and musical language of Frescobaldi's music are diverse and invite a wide-range of analytical approaches, as does much music from the early seventeenth century. Music composed on the cusp of the baroque period does not need to inspire confusion, but instead invites careful consideration and a flexible approach in both analysis and performance.

In the pieces considered in this dissertation, the degree of motivic density and the subtle ways in which motives are gradually varied is complicated enough to warrant detailed analytical investigation. The motivic rather than the harmonic surface is generally the area where the most compelling musical action takes place. The aim of the dissertation has been to examine the unfolding of the motivic action during the total duration of each piece analyzed. In the overwhelming majority of cases, new motives are not freely invented in the course of each piece. Instead, new motives are successively spun out of old ones, making it possible to trace a specific process of motivic variation throughout the entire work. The analyses demonstrate that the components, pacing, and extent of the motivic variation process are particular to each piece. The distinct motivic and contrapuntal strategies of each piece mean that careful consideration of individual works is preferable to the construction of generalized theories of motive when dealing with this particular repertoire.

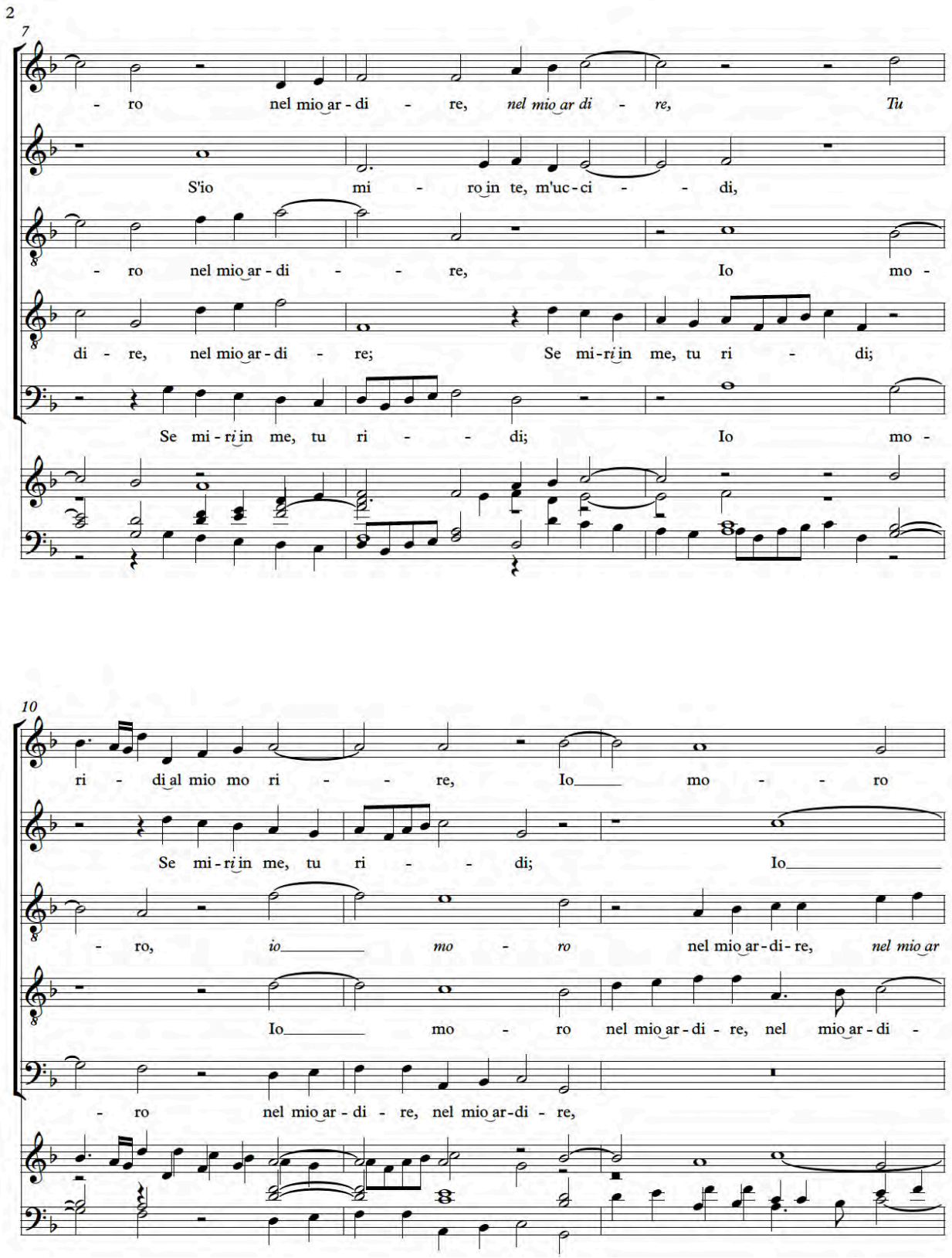
S'io miro in te

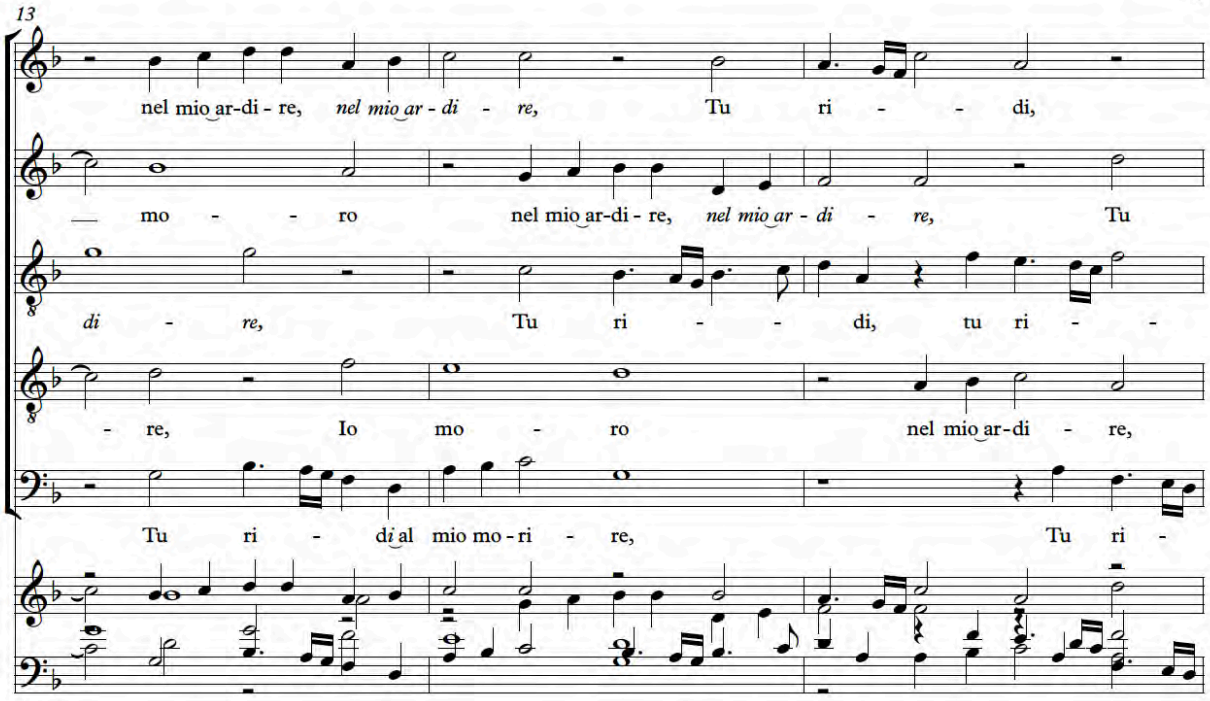
from *Il primo libro di Madrigali* (1608)

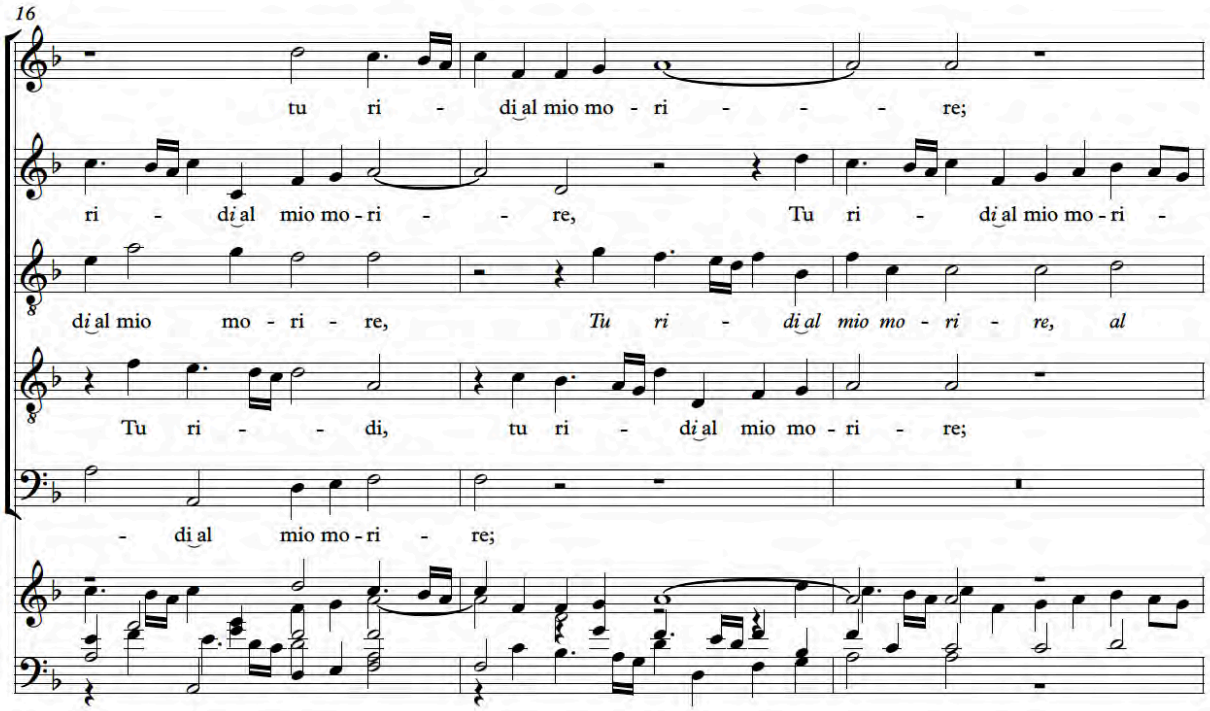
Girolamo Frescobaldi
(1583-1643)

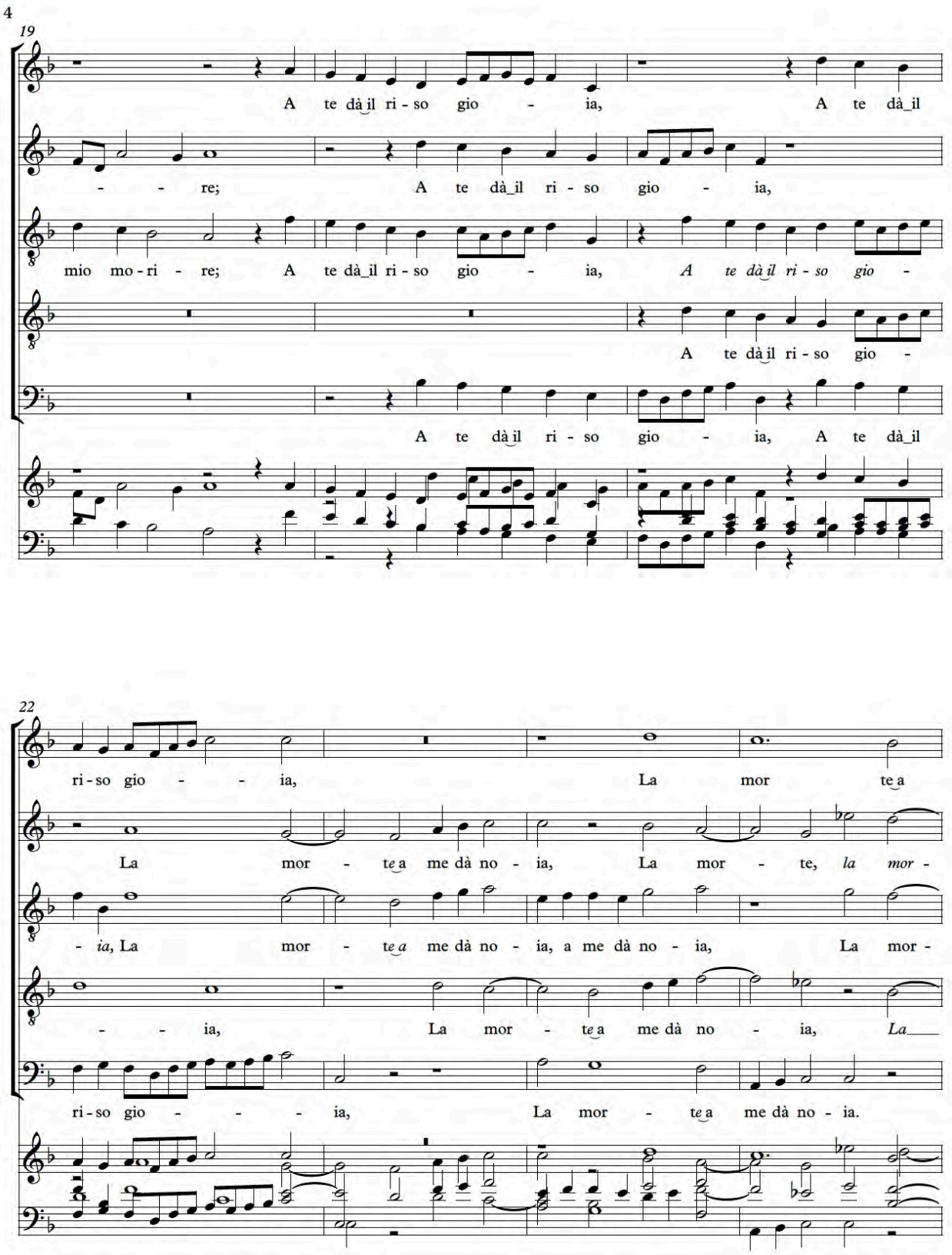


Aaron Sunstein, 2020
based on Frescobaldi, *Opere Complete* vol 5., *Suivi Zerboni*


2
7
- ro nel mio ar - di - re, nel mio ar di - re, Tu
S'io mi - ro in te, m'uc - ci - - di,
- ro nel mio ar - di - - re, Io mo -
di - re, nel mio ar - di - re; Se mi - ri in me, tu ri - di;
Se mi - ri in me, tu ri - - di; Io mo -
10
ri - di al mio mo ri - - re, Io mo - - ro
Se mi - ri in me, tu ri - - di; Io
- ro, io mo - ro nel mio ar - di - re, nel mio ar
Io mo - ro nel mio ar - di - re, nel mio ar - di -
- ro nel mio ar - di - re, nel mio ar - di - re,


13
nel mio ar-di - re, nel mio ar - di - re, Tu ri - - di,
mo - - ro nel mio ar-di - re, nel mio ar - di - re, Tu
di - re, Tu ri - - di, tu ri - -
- re, Io mo - ro nel mio ar-di - re,
Tu ri - di al mio mo - ri - re, Tu ri -


16
tu ri - di al mio mo - ri - - - re;
ri - di al mio mo - ri - - re, Tu ri - di al mio mo - ri -
di al mio mo - ri - re, Tu ri - di al mio mo - ri - re, al
Tu ri - - di, tu ri - di al mio mo - ri - re;
- di al mio mo - ri - re;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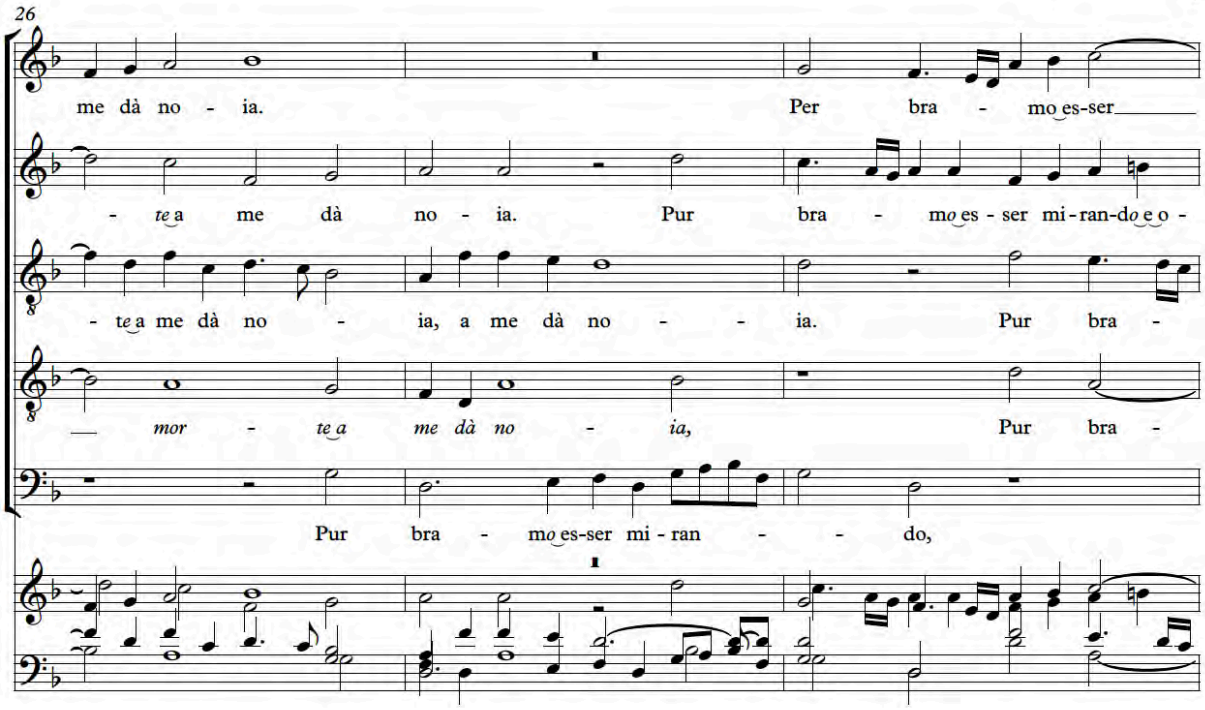
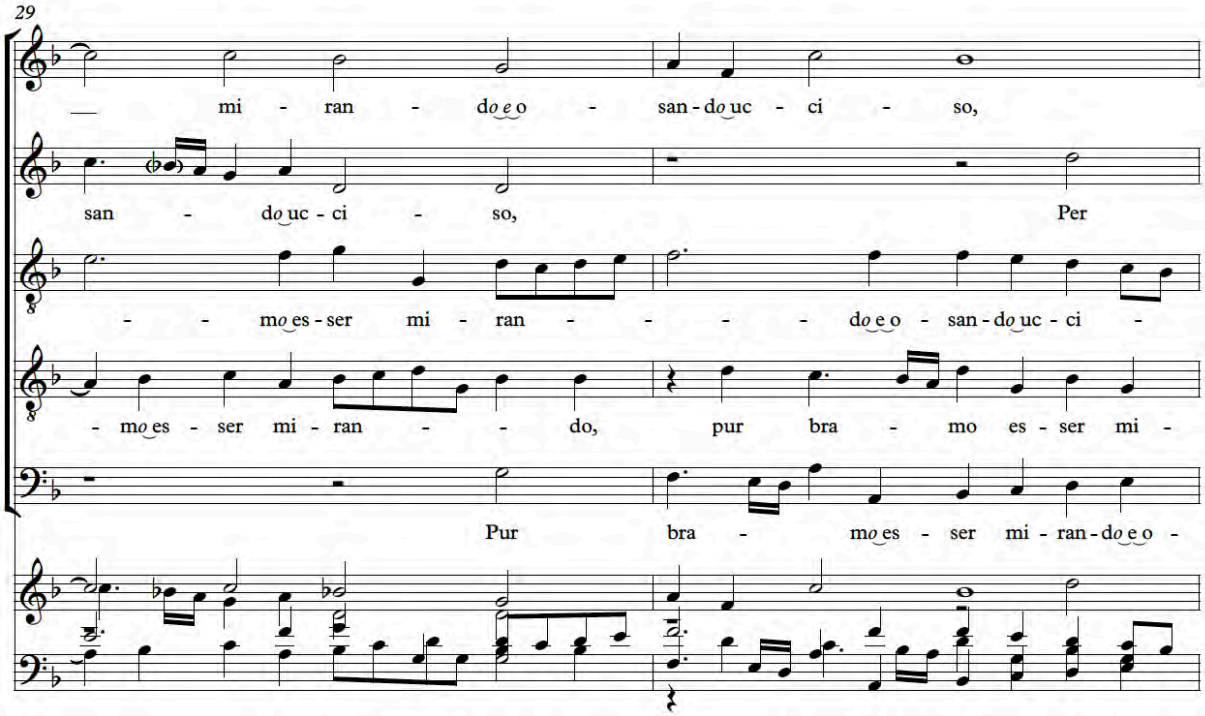
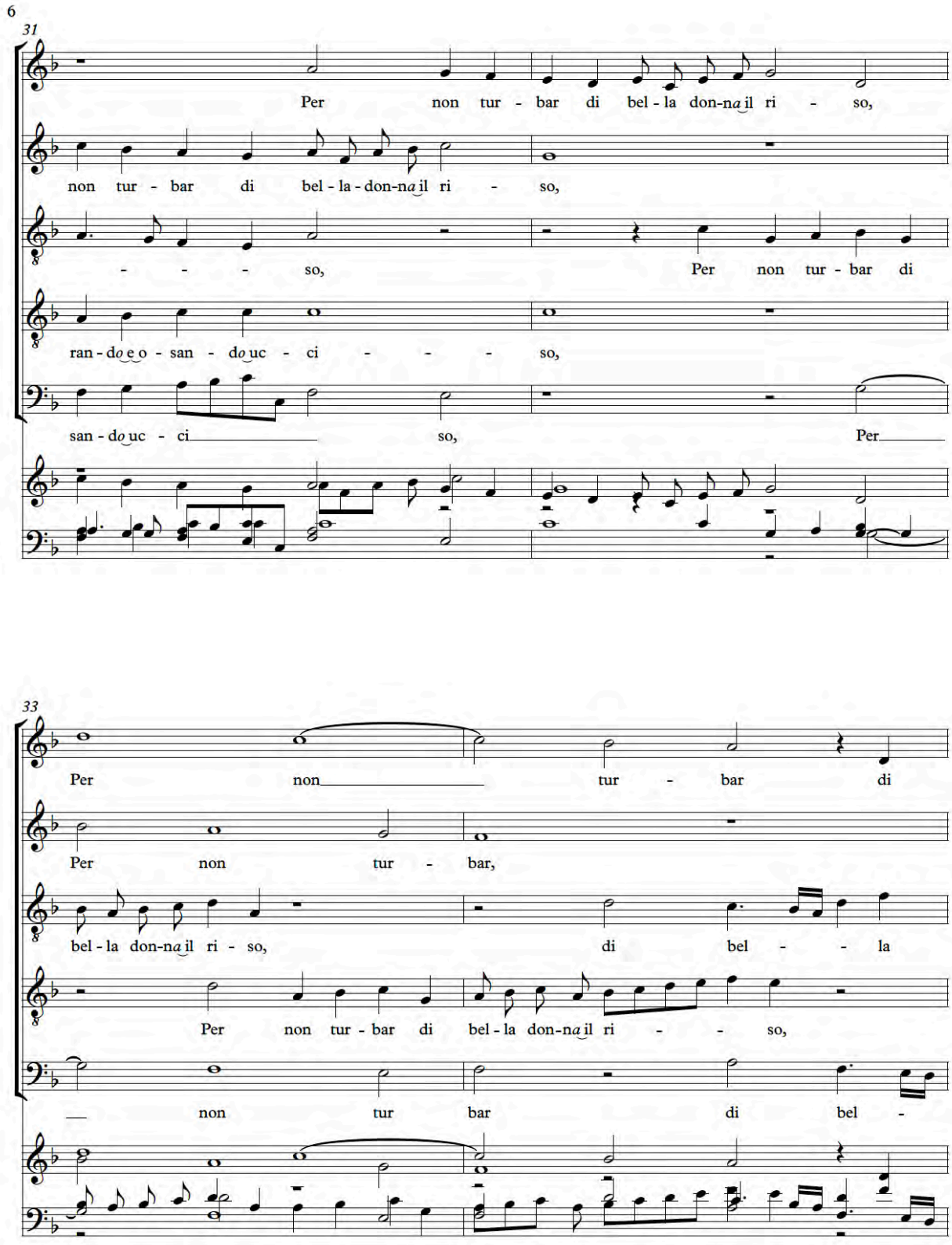
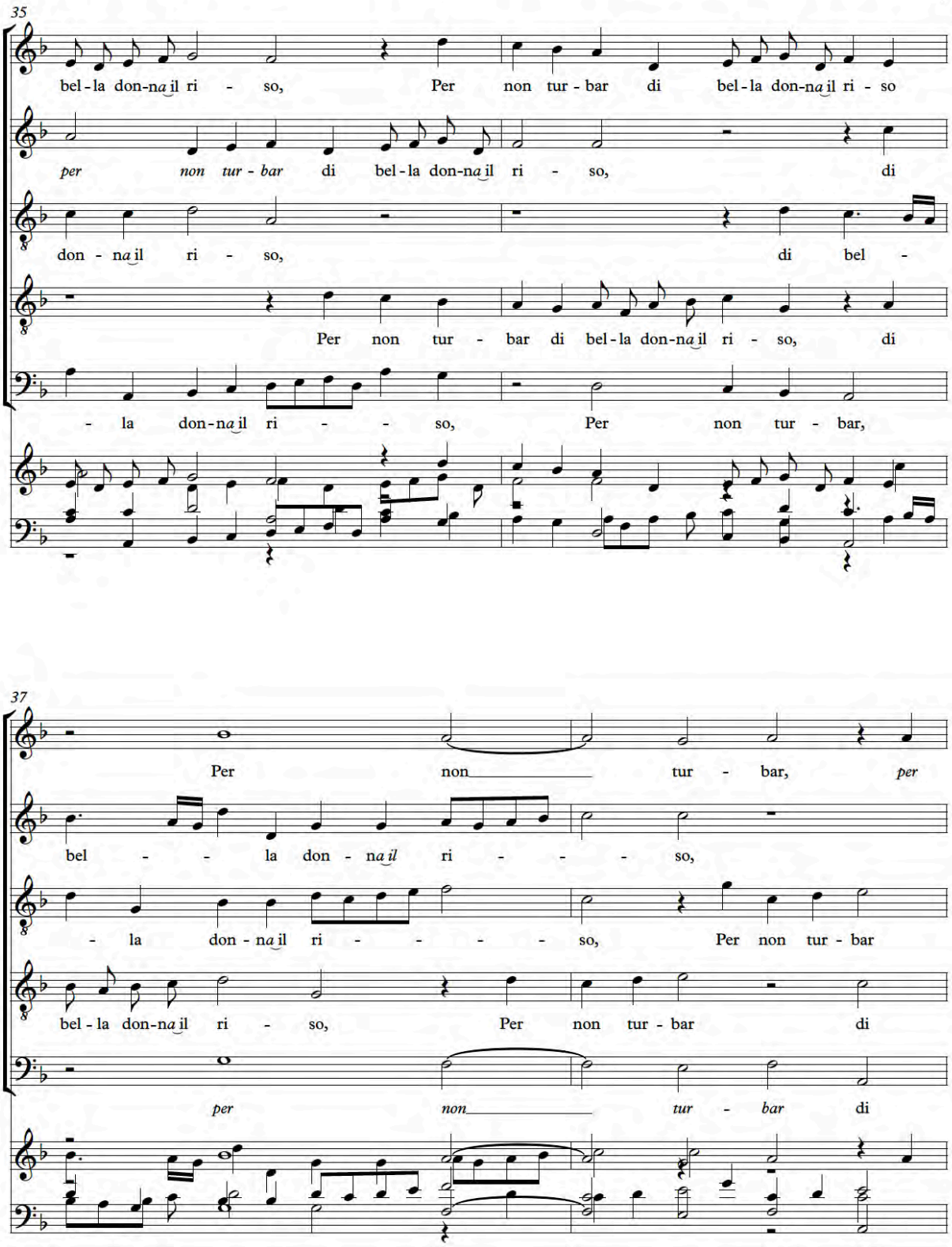
19
A te dà_il ri - so gio - ia, A te dà_il
re; A te dà_il ri - so gio - ia,
mio mo - ri - re; A te dà_il ri - so gio - ia, A te dà_il ri - so gio -
A te dà_il ri - so gio -
A te dà_il ri - so gio - ia, A te dà_il
22
ri - so gio - ia, La mor te_a
La mor - te_a me dà no - ia, La mor - te, la mor -
- ia, La mor - te_a me dà no - ia, a me dà no - ia, La mor -
- ia, La mor - te_a me dà no - ia, La
ri - so gio - ia, La mor - te_a me dà no - ia.


26
me dà no - ia. Per bra - mo es-ser
- te a me dà no - ia. Pur bra - mo es - ser mi - ran-do e o -
- te a me dà no - ia, a me dà no - - ia. Pur bra -
mor - te a me dà no - ia, Pur bra -
Pur bra - mo es-ser mi - ran - - do,


29
mi - ran - do e o - san - do uc - ci - so,
san - do uc - ci - so, Per
- mo es - ser mi - ran - - - do e o - san - do uc - ci -
- mo es - ser mi - ran - - do, pur bra - mo es - ser mi -
Pur bra - mo es - ser mi - ran - do e o -


6
31
Per non tur - bar di bel - la don-na il ri - so,
non tur - bar di bel - la - don-na il ri - so,
- - - so, Per non tur - bar di
ran - do e o - san - do uc - ci - - - so,
san - do uc - ci so, Per
33
Per non tur - bar di
Per non tur - bar,
bel - la don-na il ri - so, di bel - - la
Per non tur - bar di bel - la don-na il ri - - so,
non tur bar di bel -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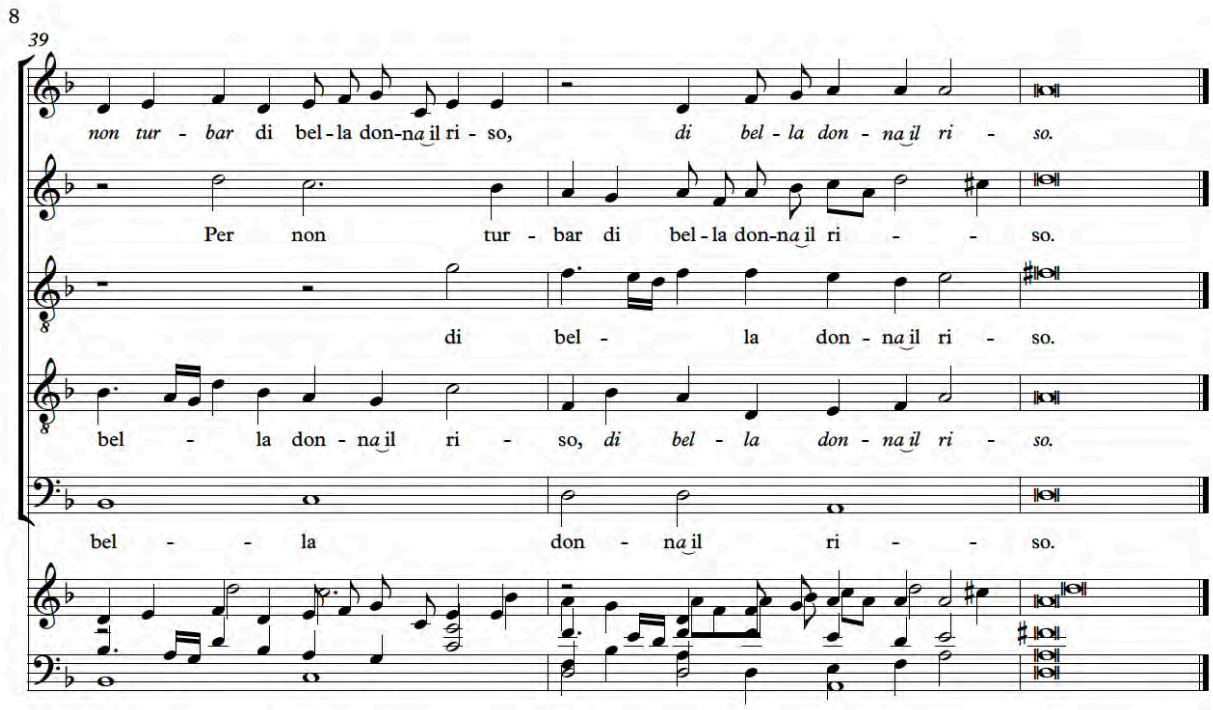
bel - la don - na il ri - so, Per non tur - bar di bel - la don - na il ri - so
per non tur - bar di bel - la don - na il ri - so, di
don - na il ri - so, di bel -
Per non tur - bar di bel - la don - na il ri - so, di
- la don - na il ri - - so, Per non tur - bar,
37
Per non tur - bar, per
bel - - la don - na il ri - - - so,
- la don - na il ri - - - - so, Per non tur - bar
bel - la don - na il ri - so, Per non tur - bar di
per non tur - bar di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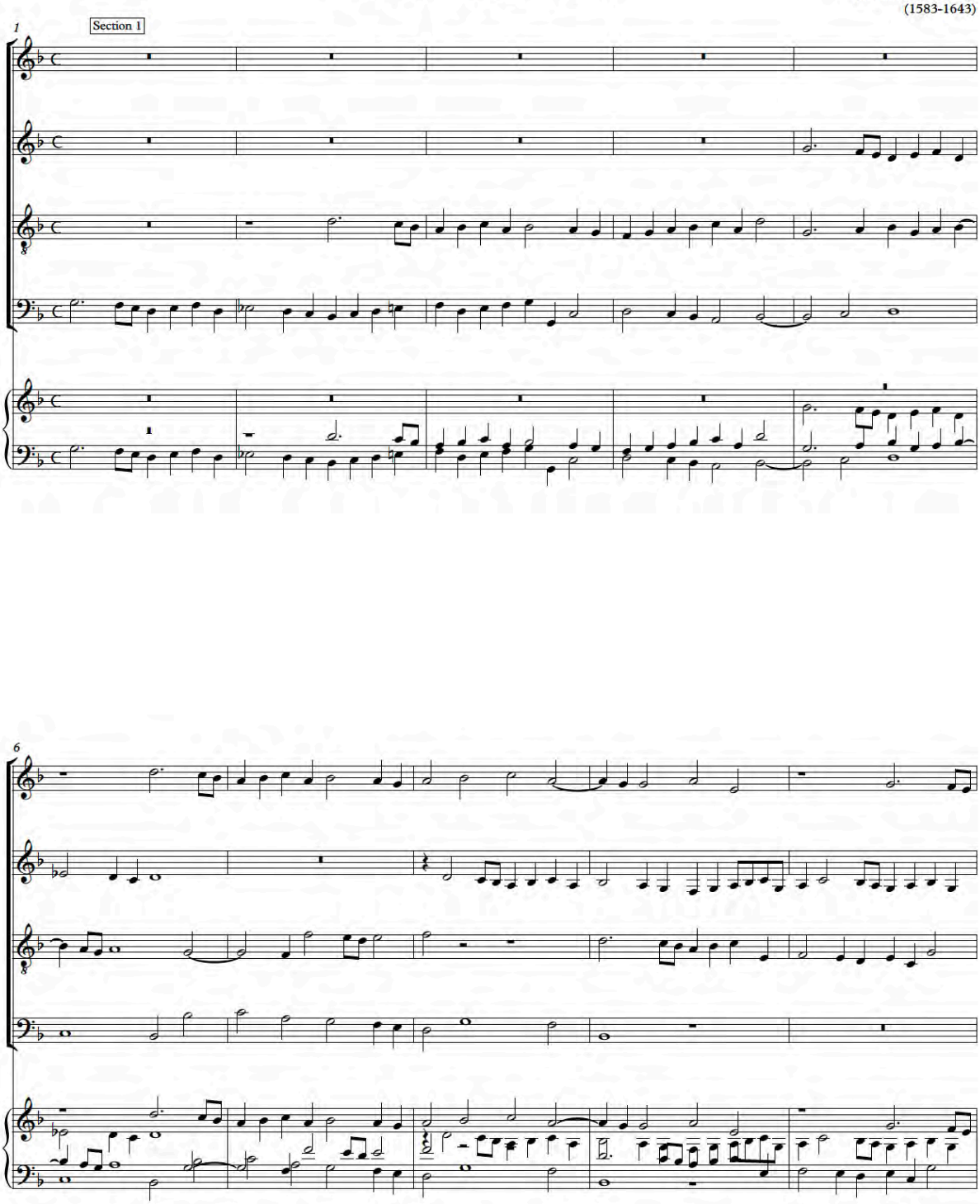
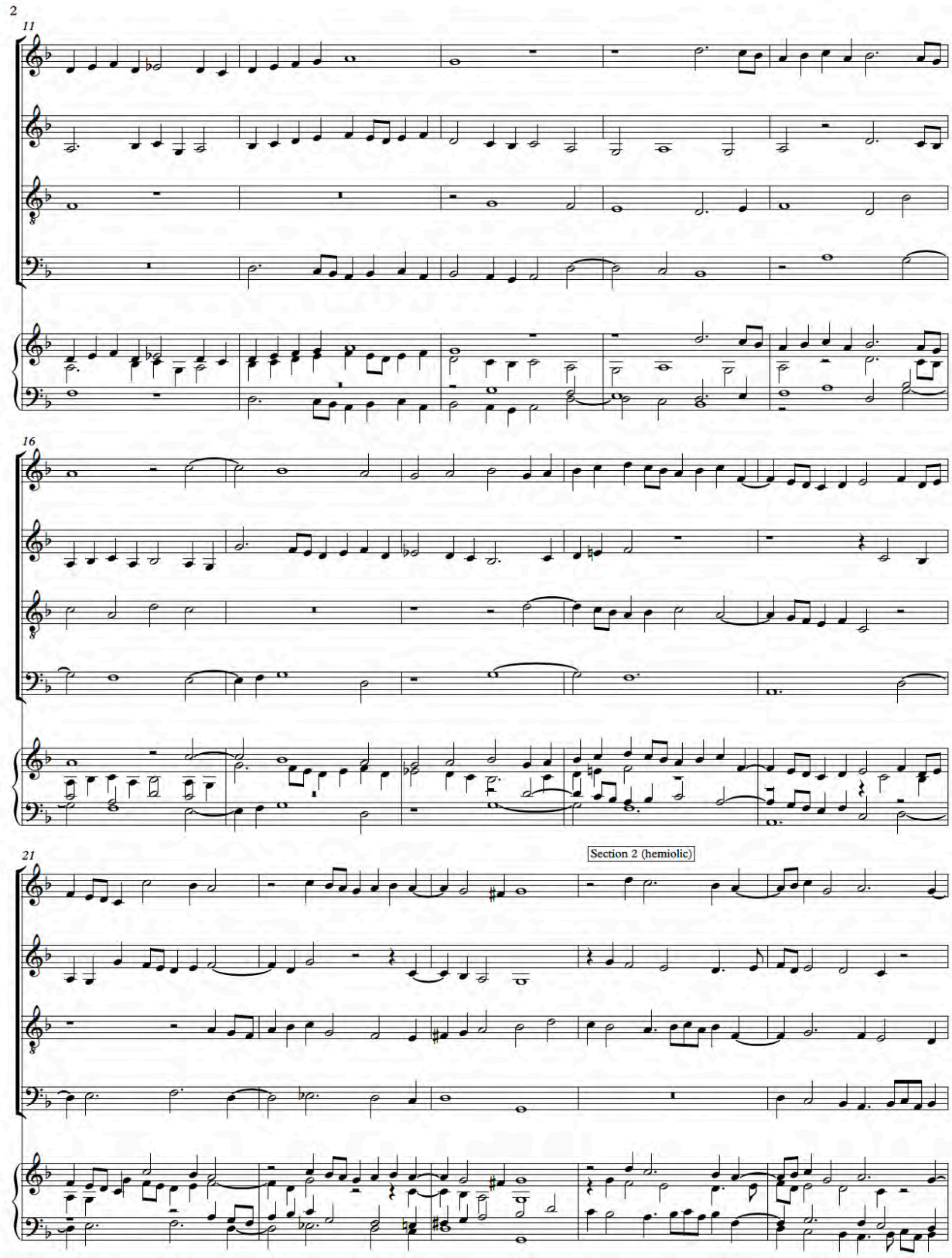
39
non tur - bar di bel - la don-na il ri - so, di bel - la don - na il ri - so.
Per non tur - bar di bel - la don-na il ri - - so.
di bel - la don - na il ri - so.
bel - la don - na il ri - so, di bel - la don - na il ri - so.
bel - - la don - na il ri - - so.

Fantasia Seconda
Sopra un soggietto solo

Girolamo Frescobaldi
(1583-1643)



Edition: Aaron Sunstein, 2018
based on Frescobaldi *Opere Complete* vol. 6, *Suivi Zerboni*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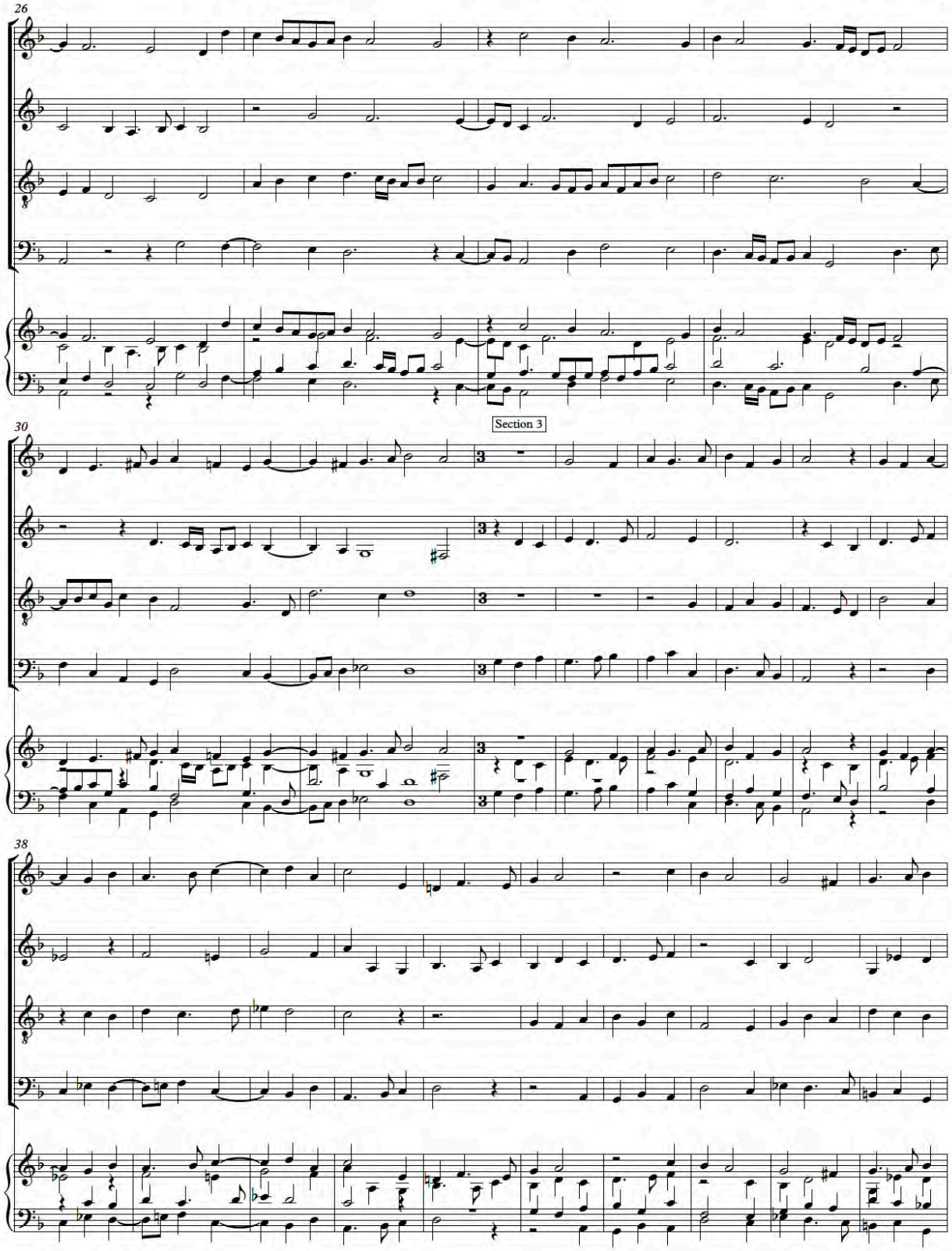
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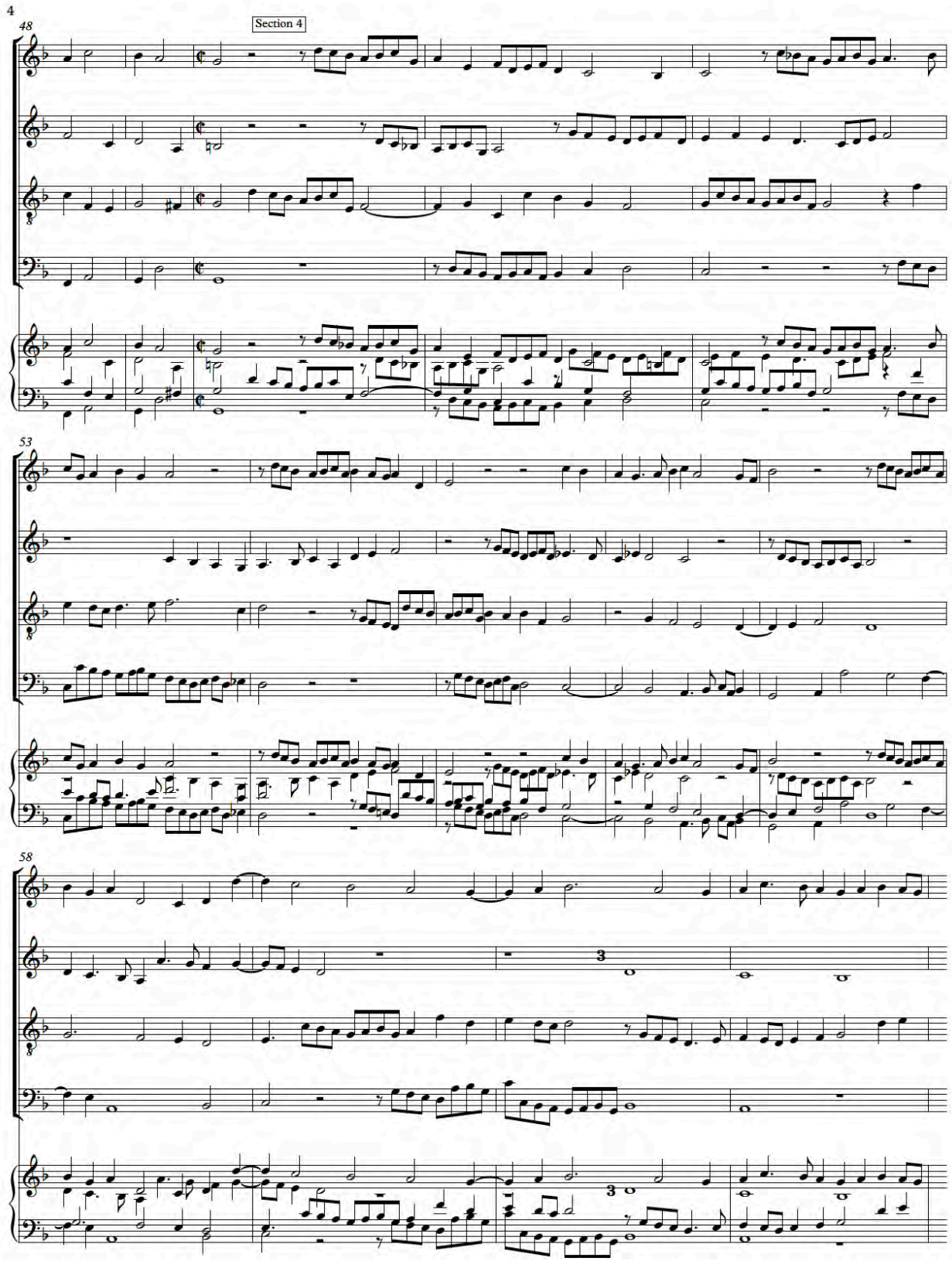
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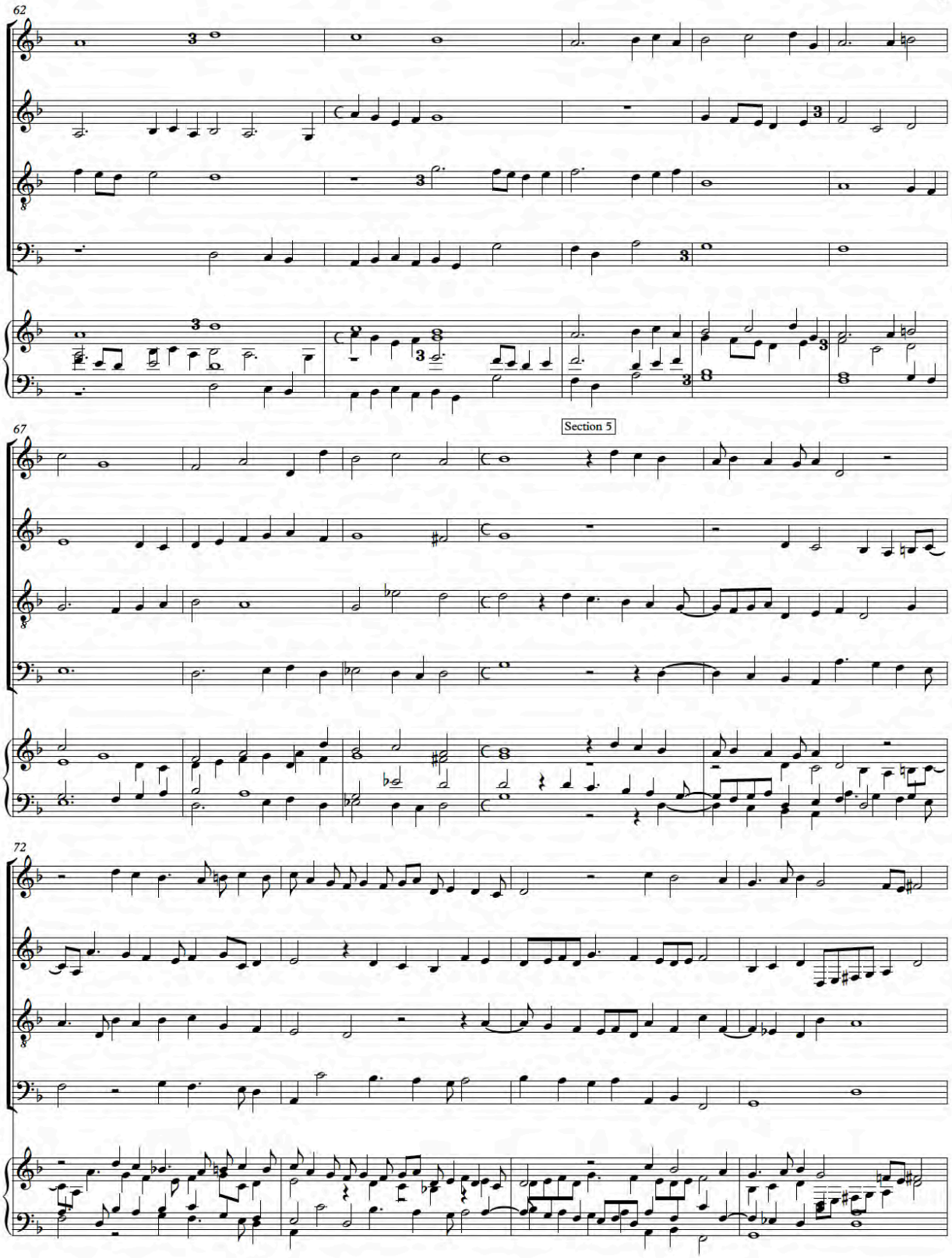
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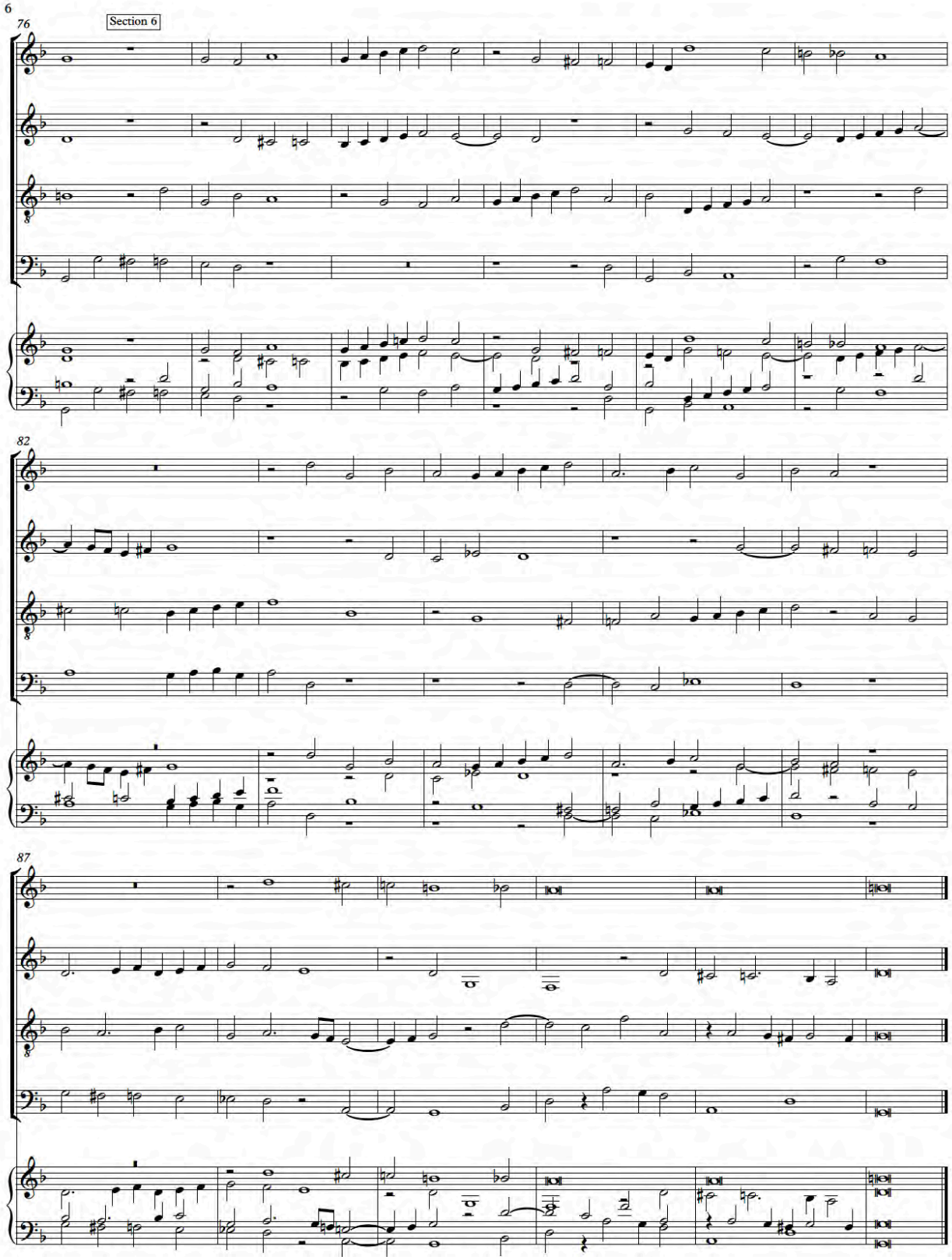
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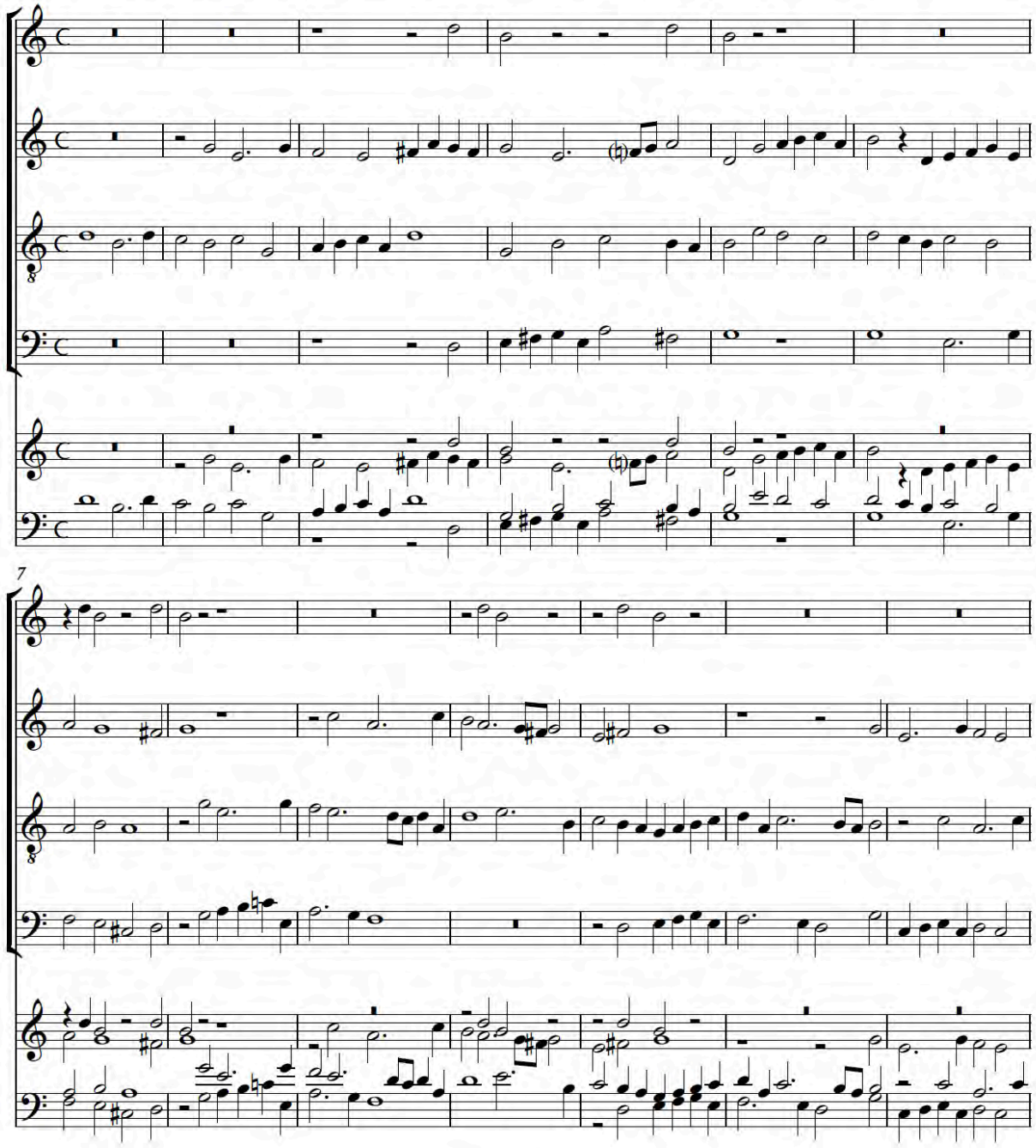
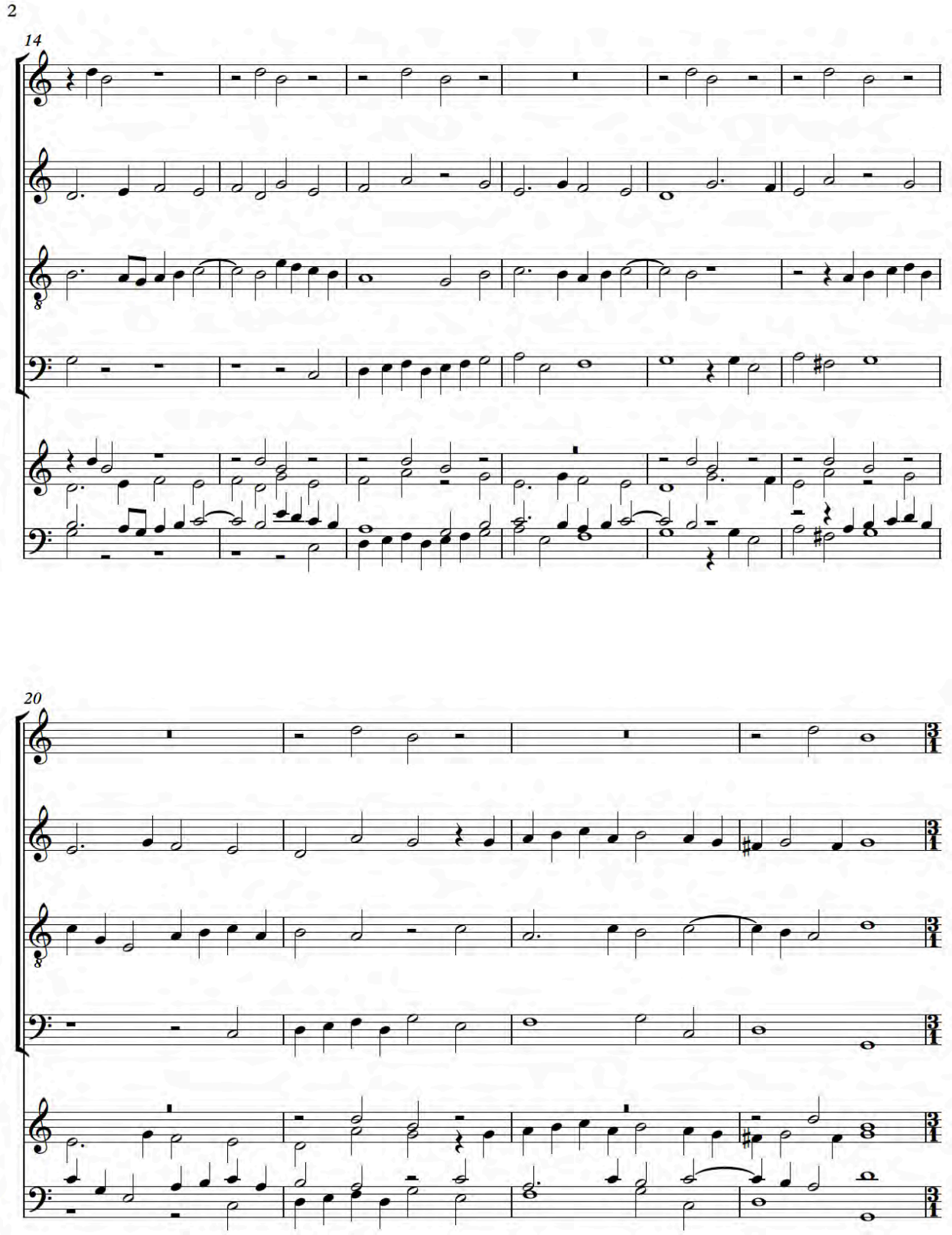
Capriccio sopra il cucho
from *Il primo libro di capricci* (1624)

Girolamo Frescobaldi

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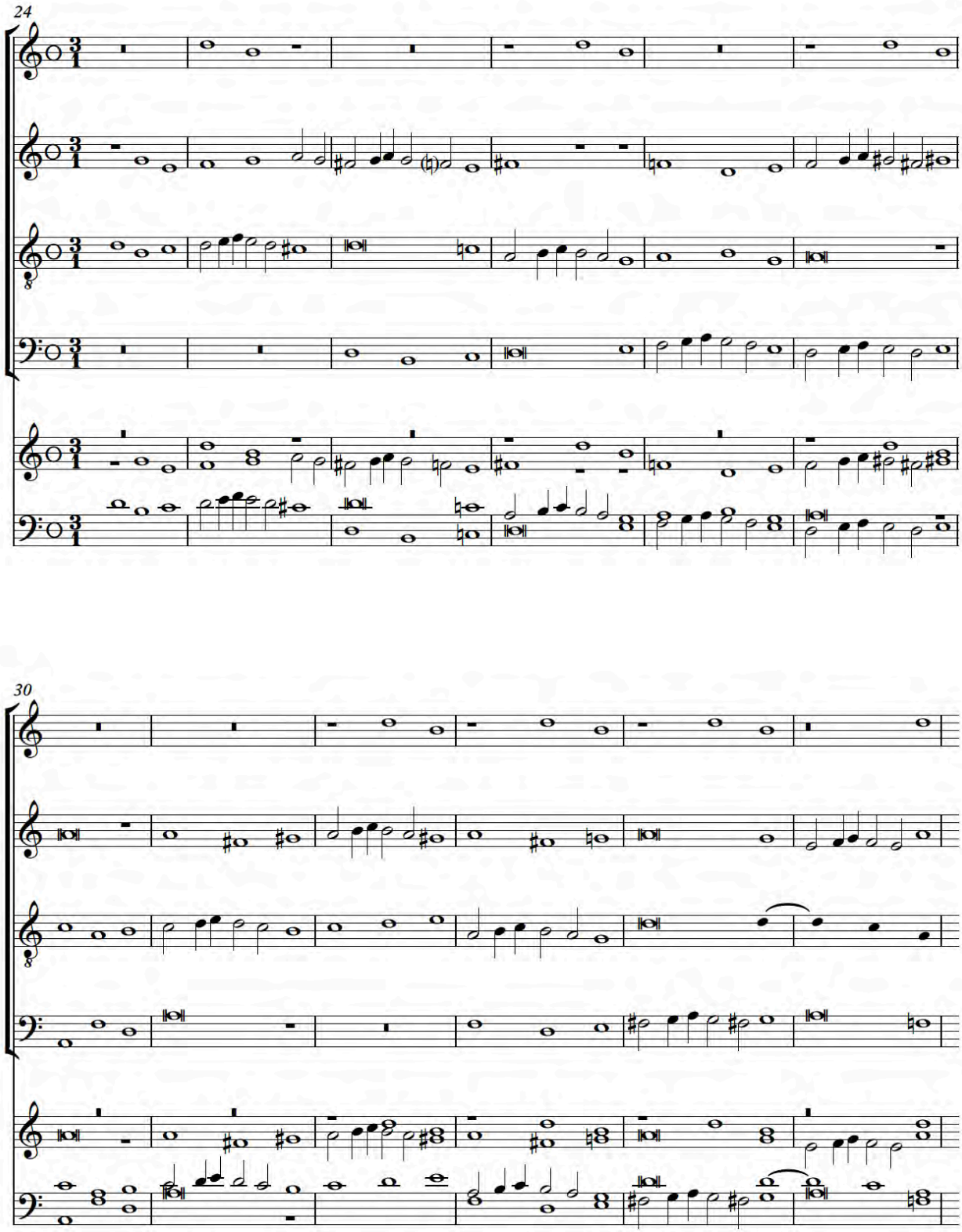
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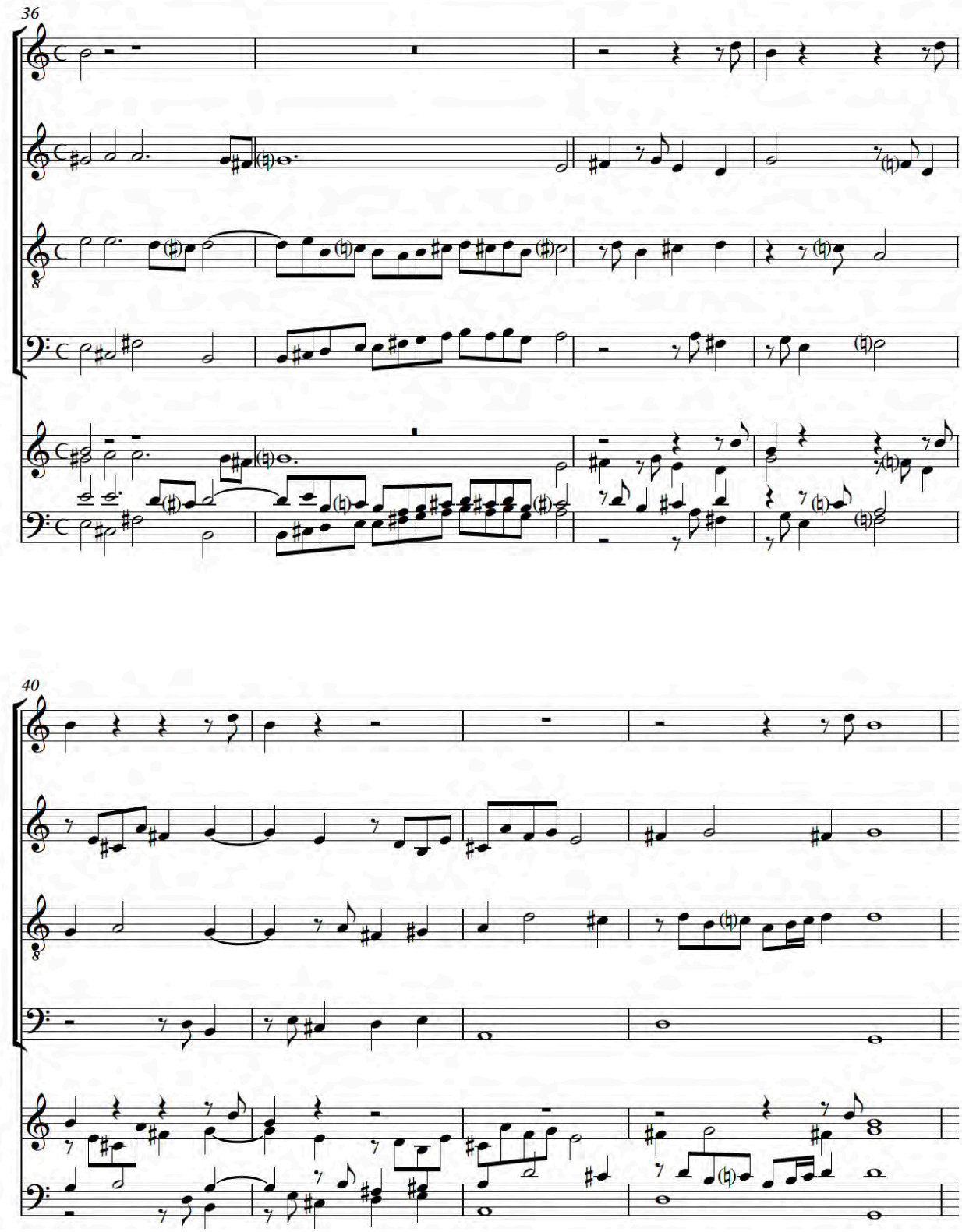
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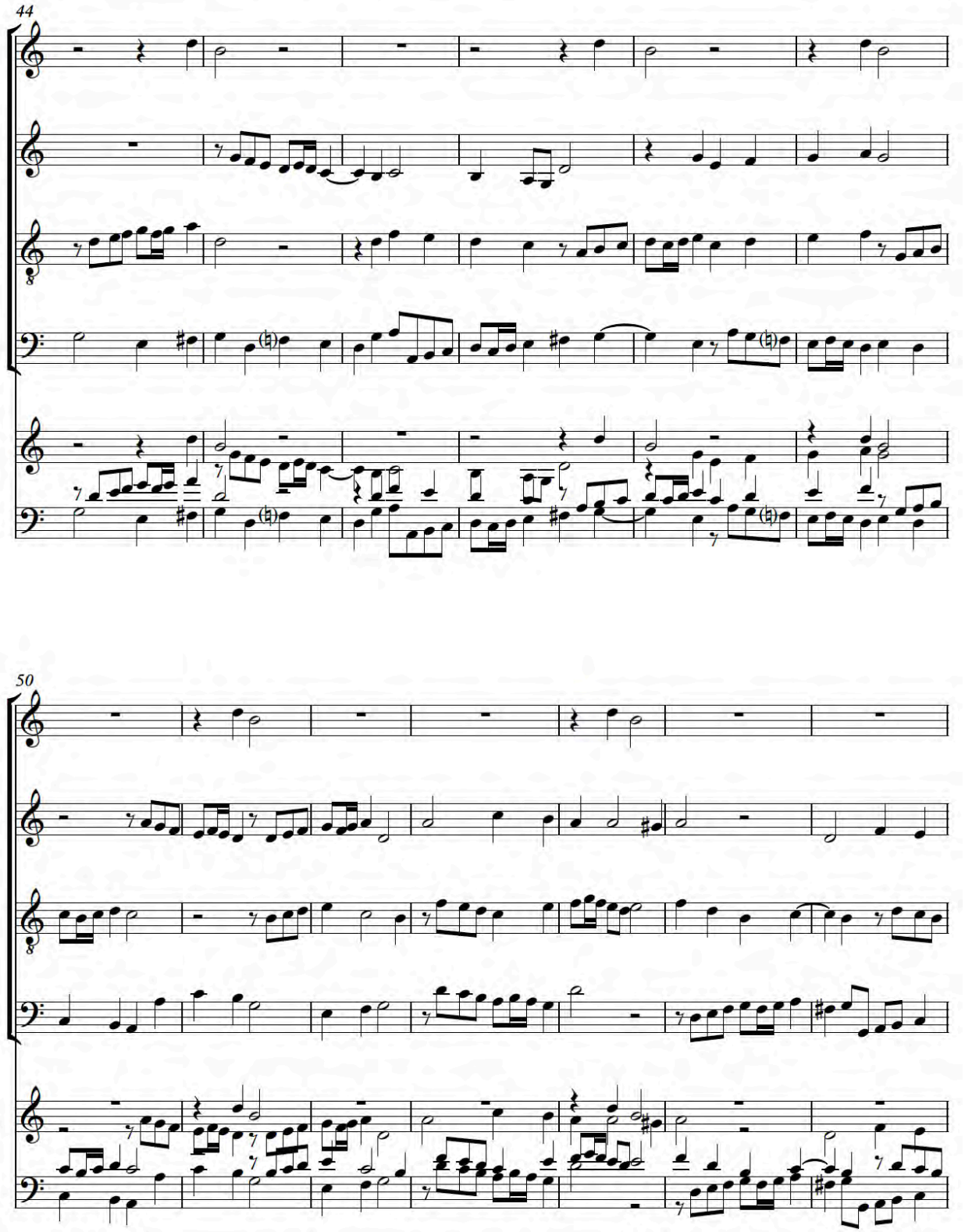
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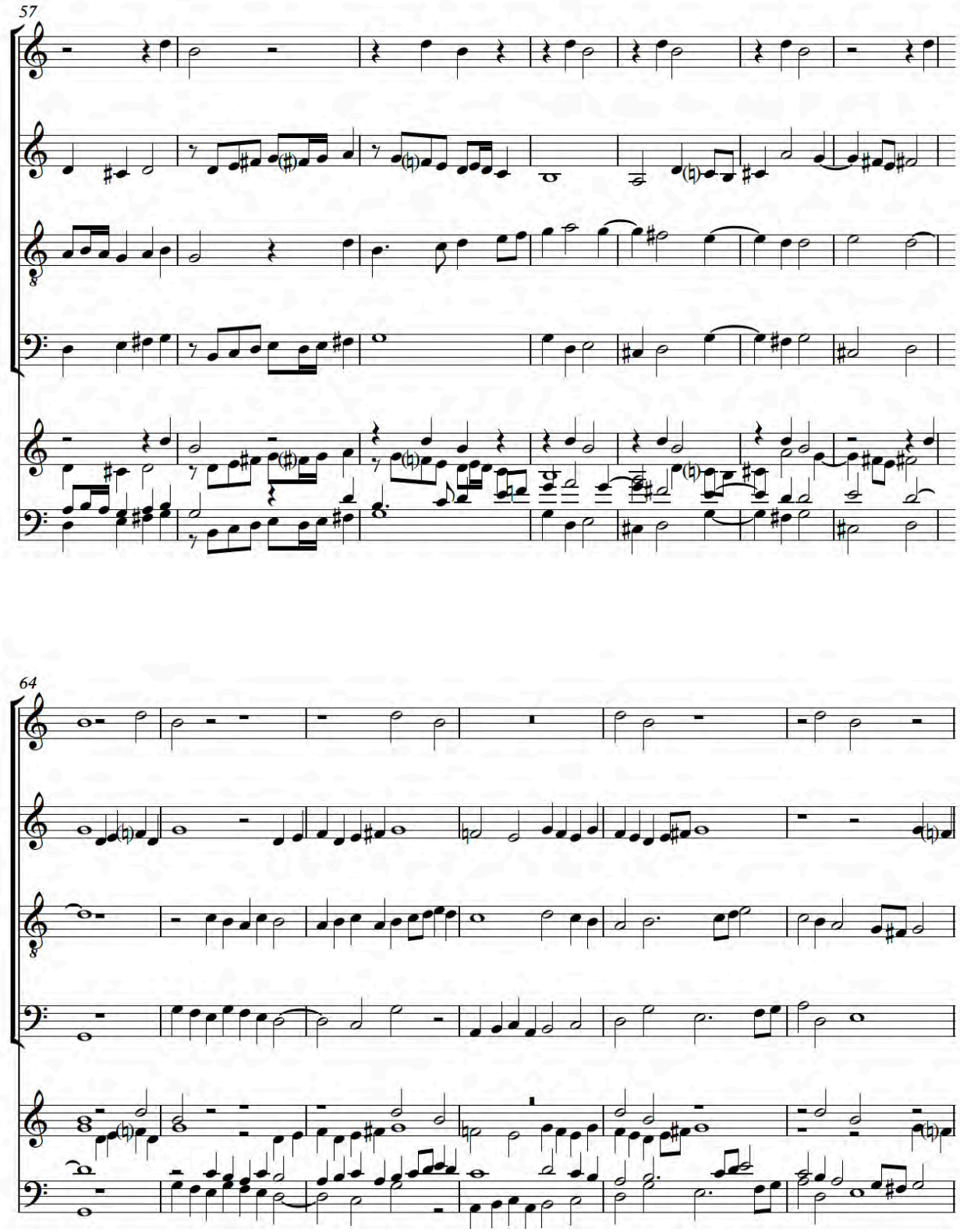
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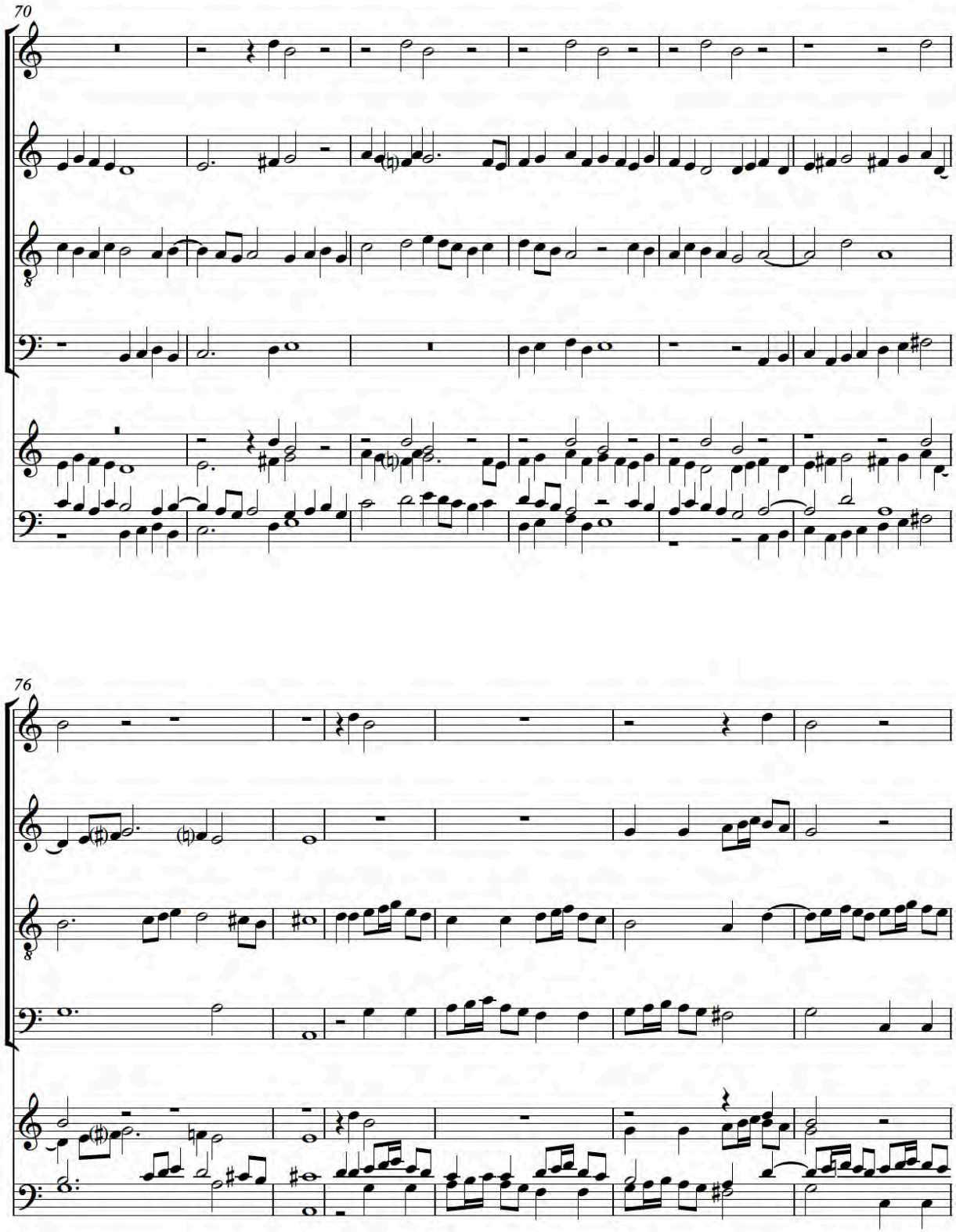
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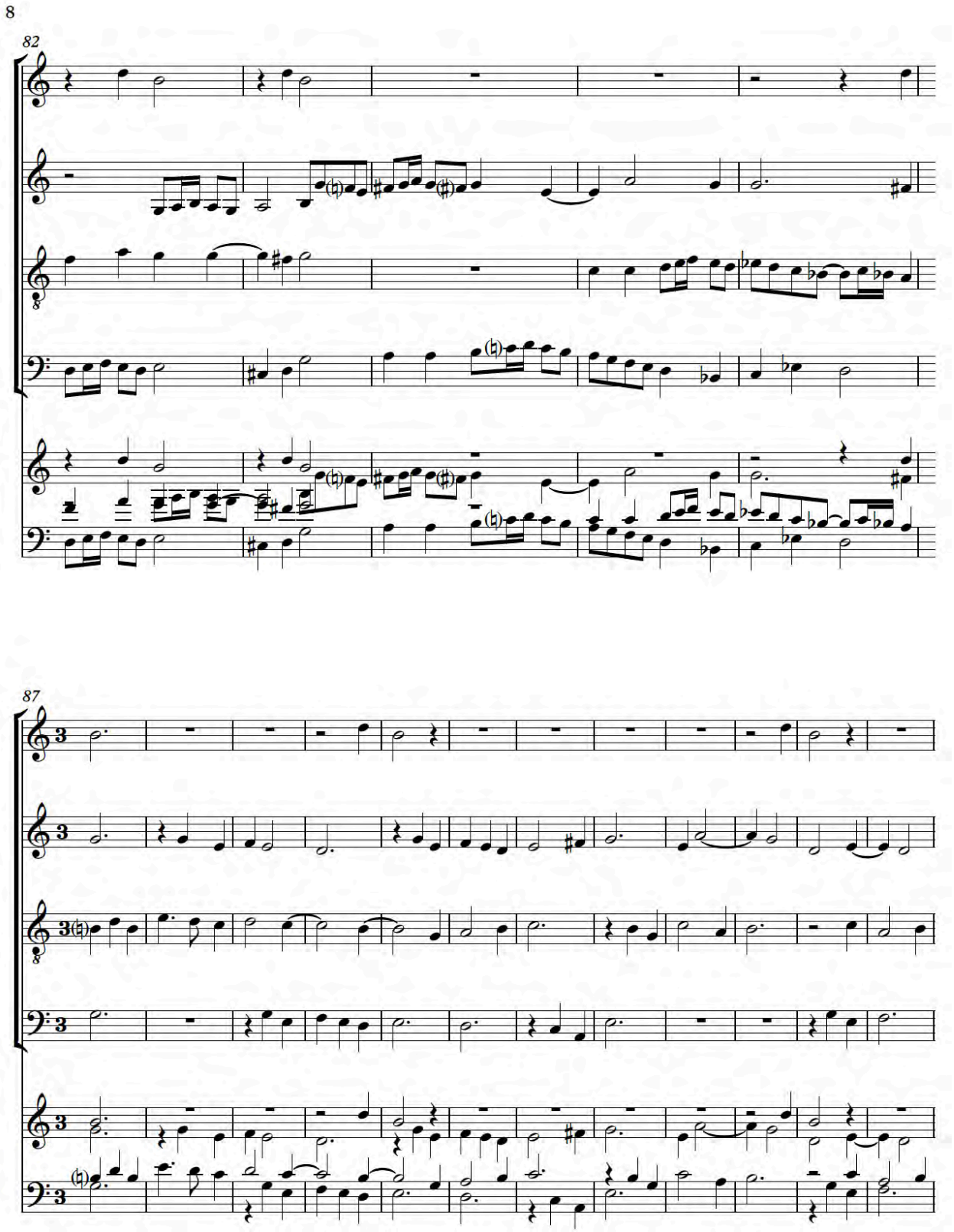
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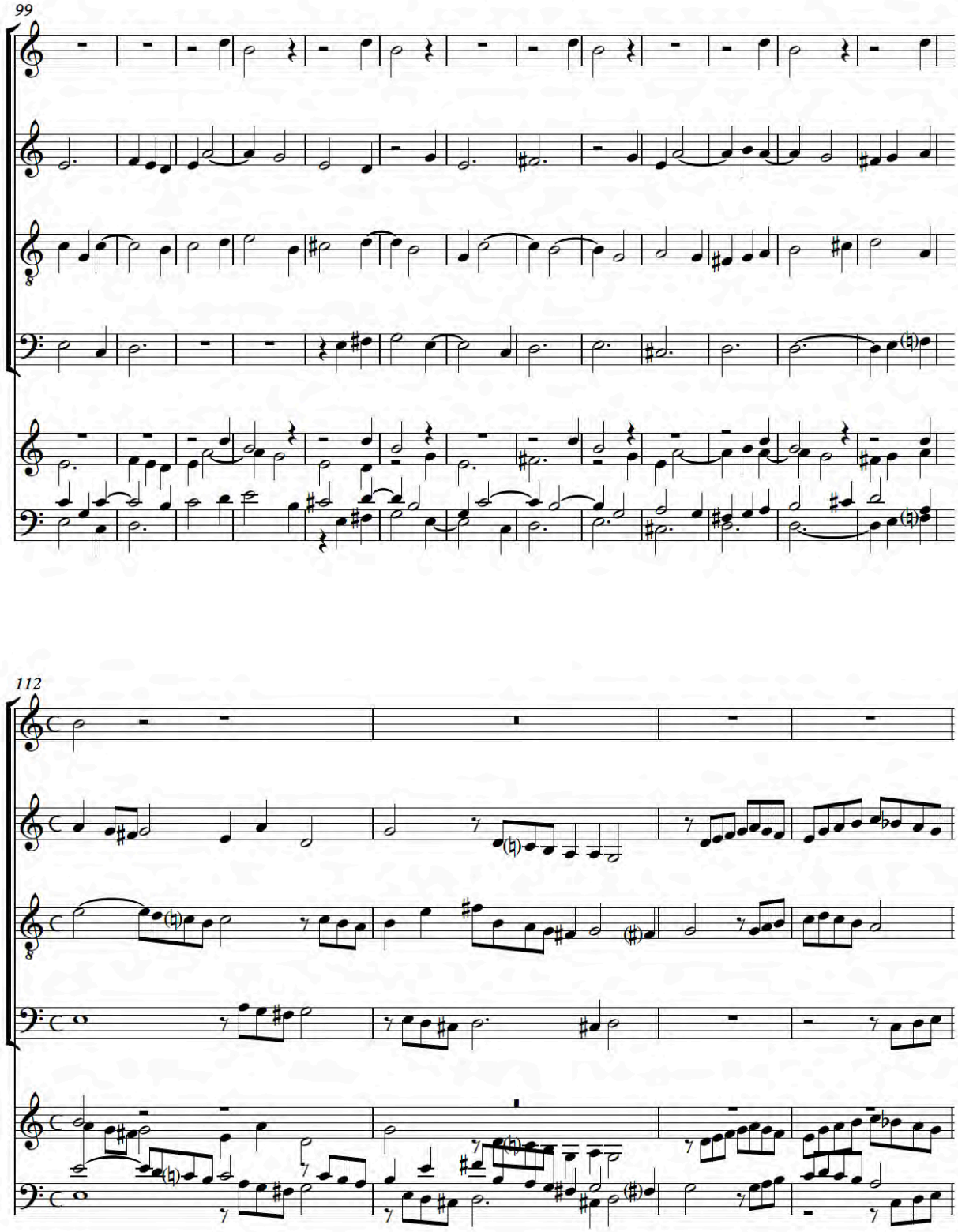
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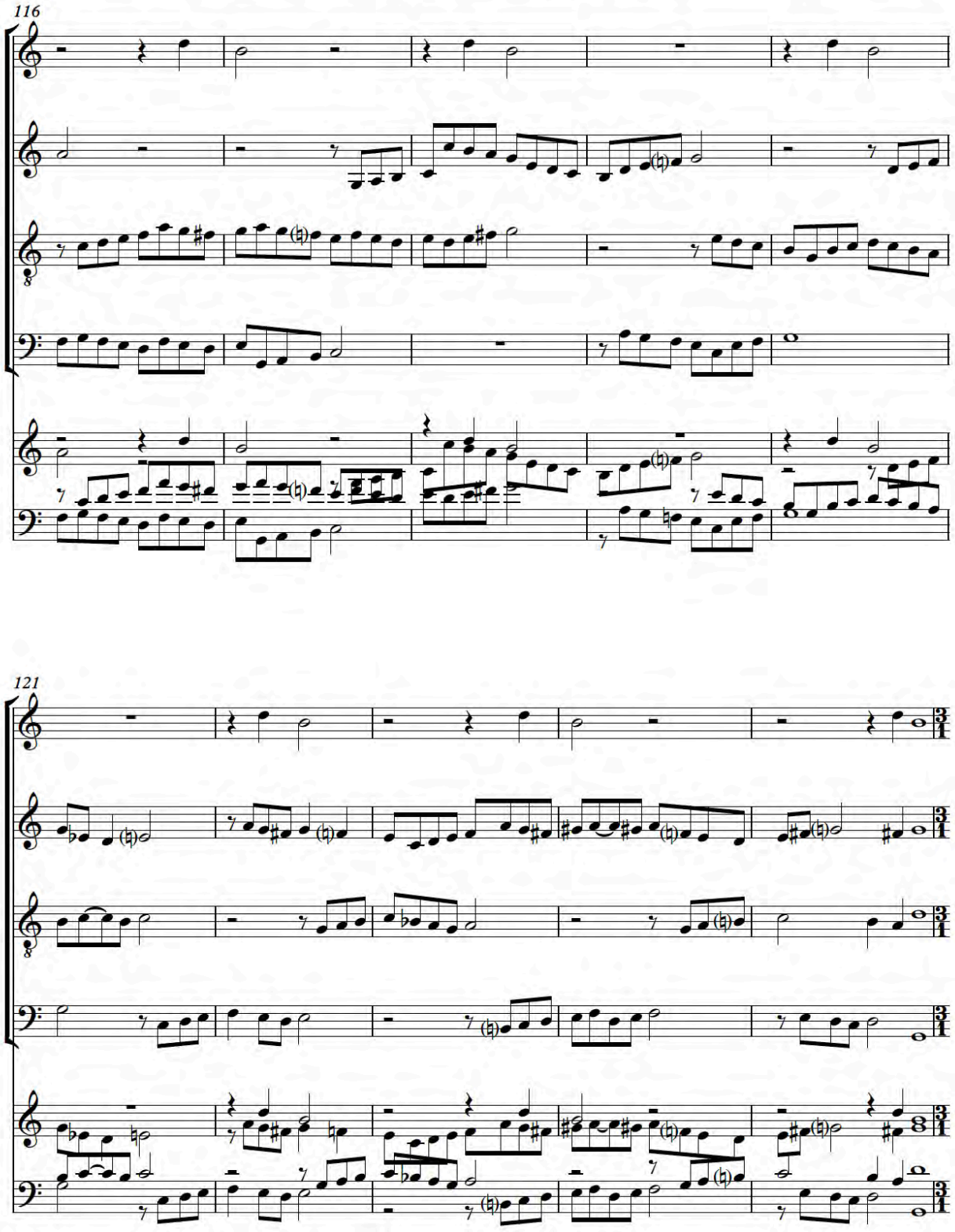
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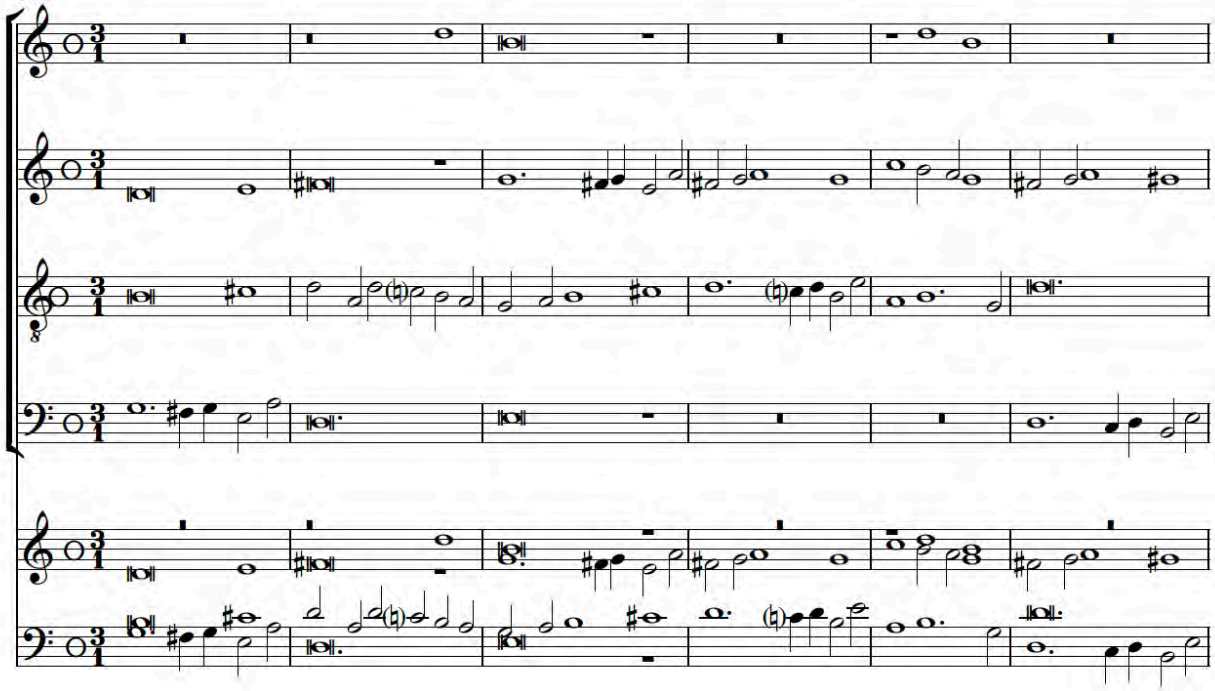

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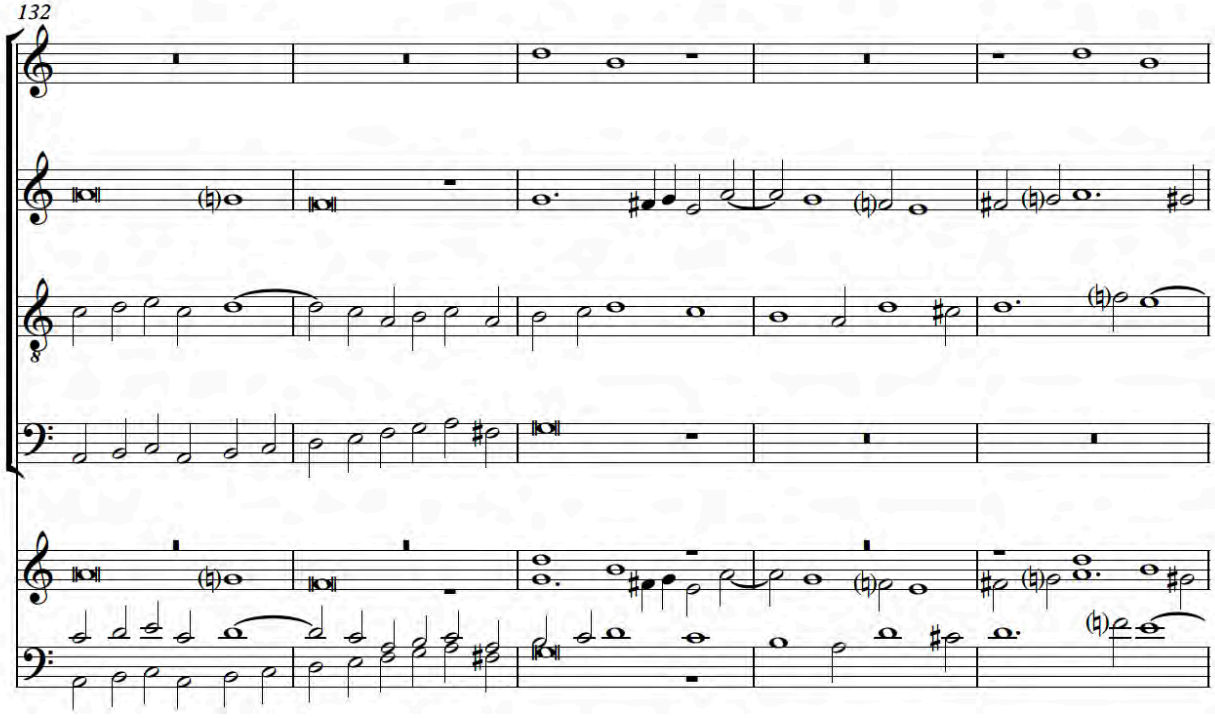

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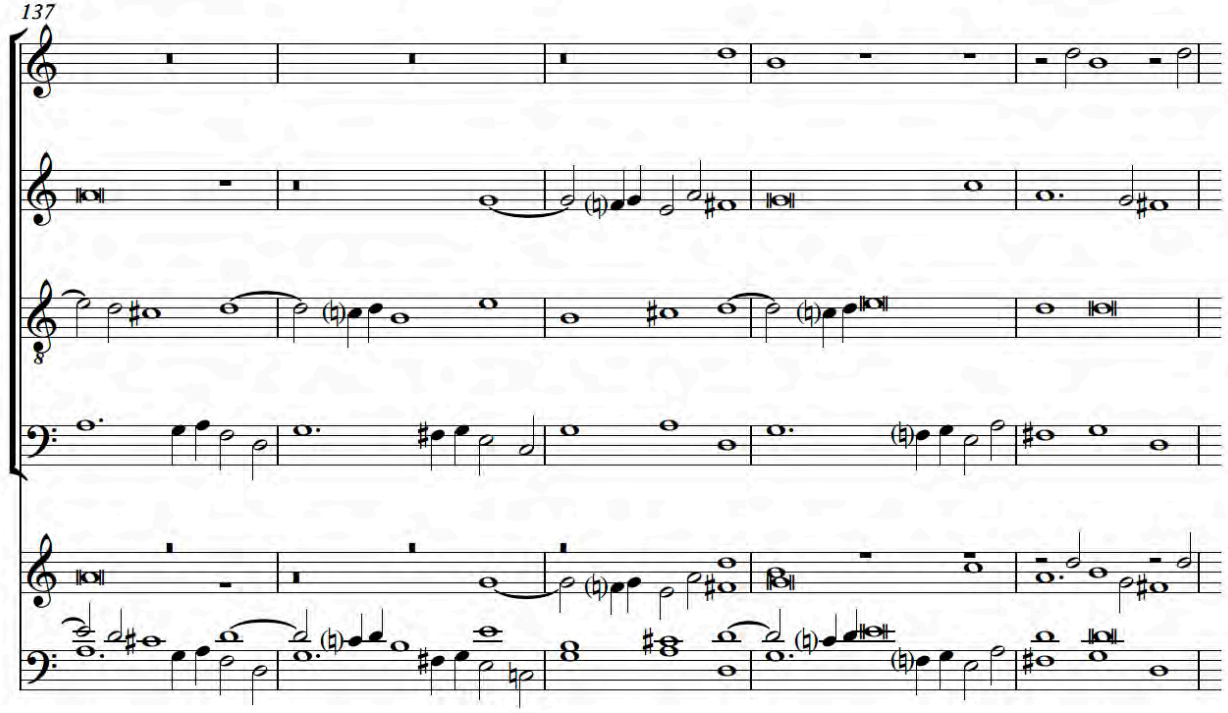

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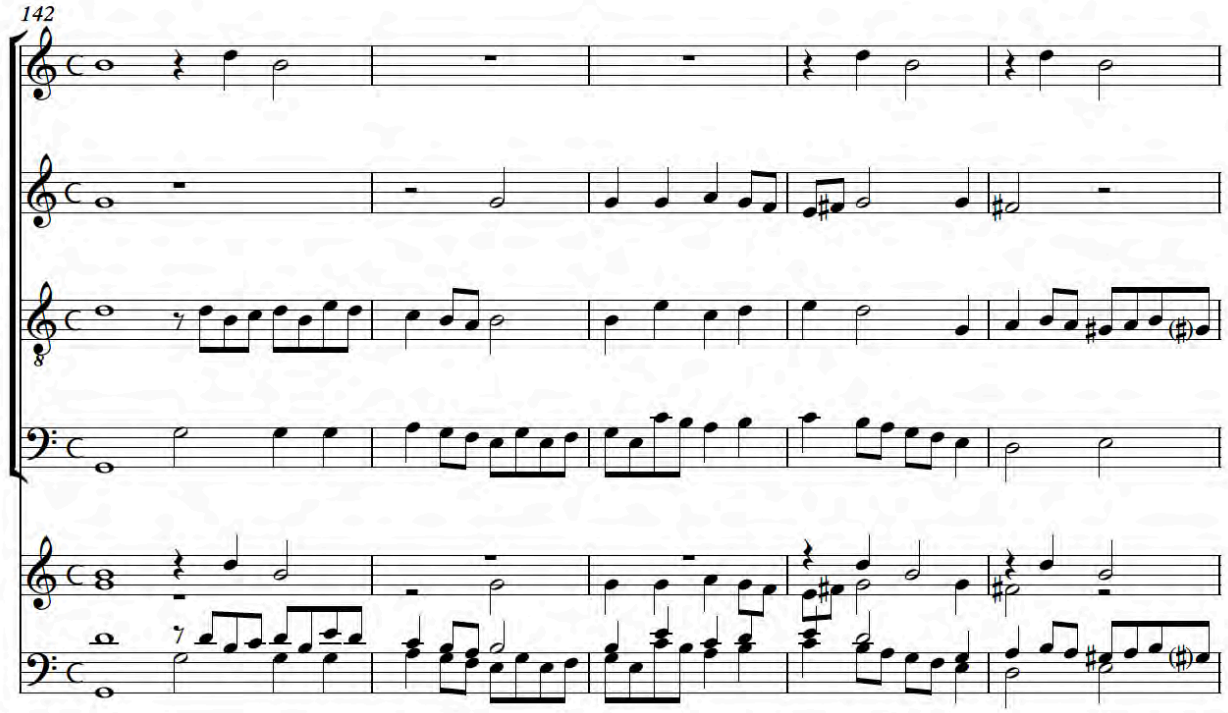

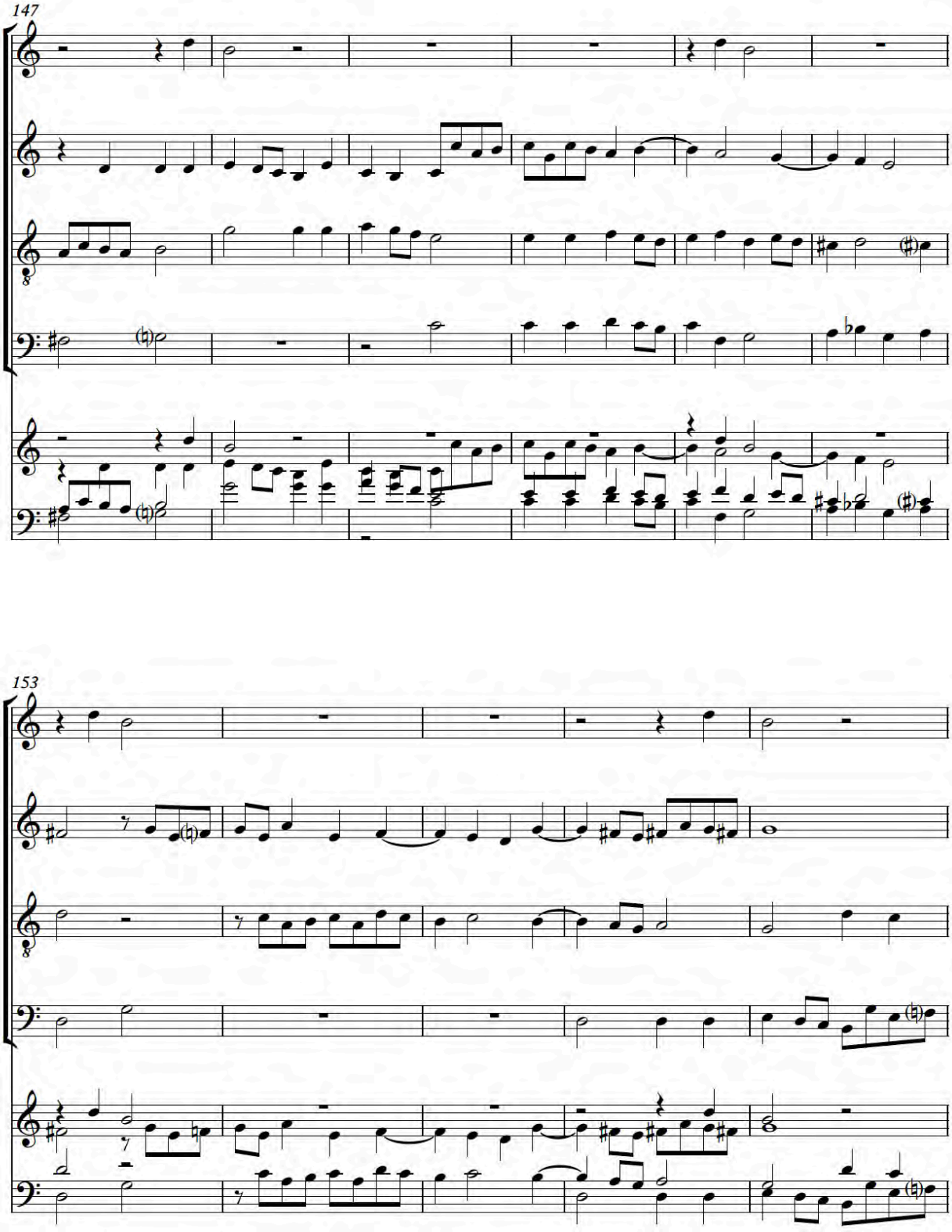
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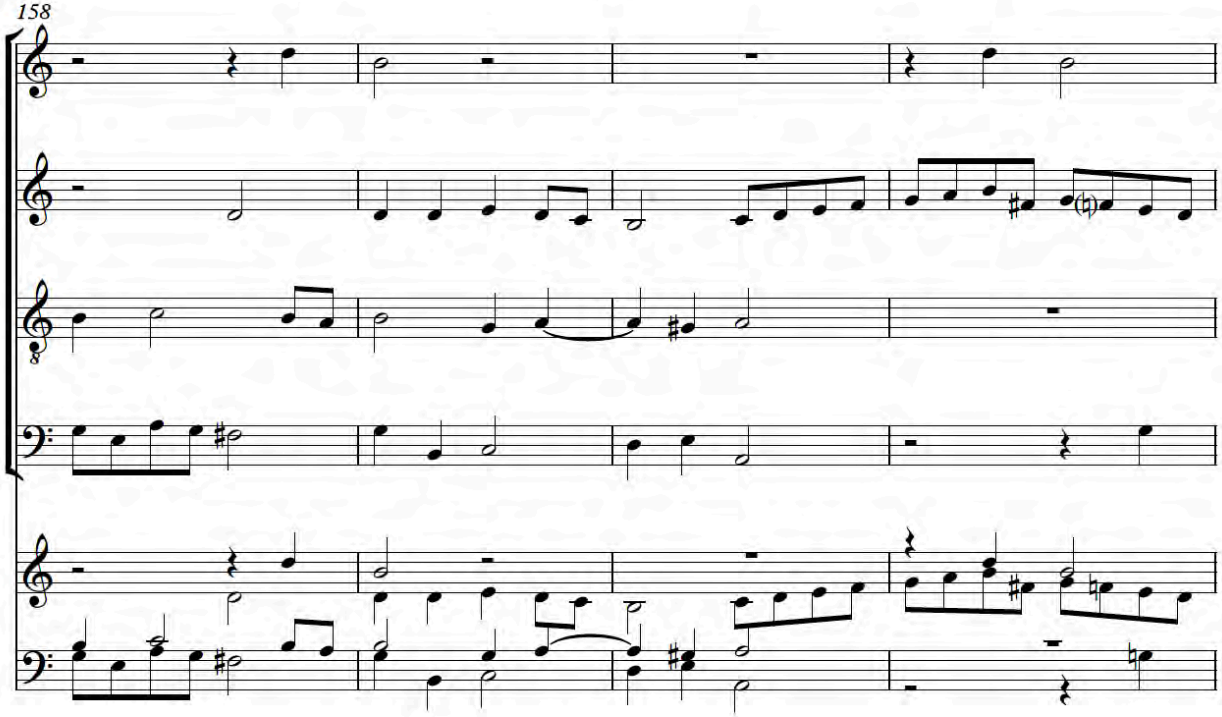

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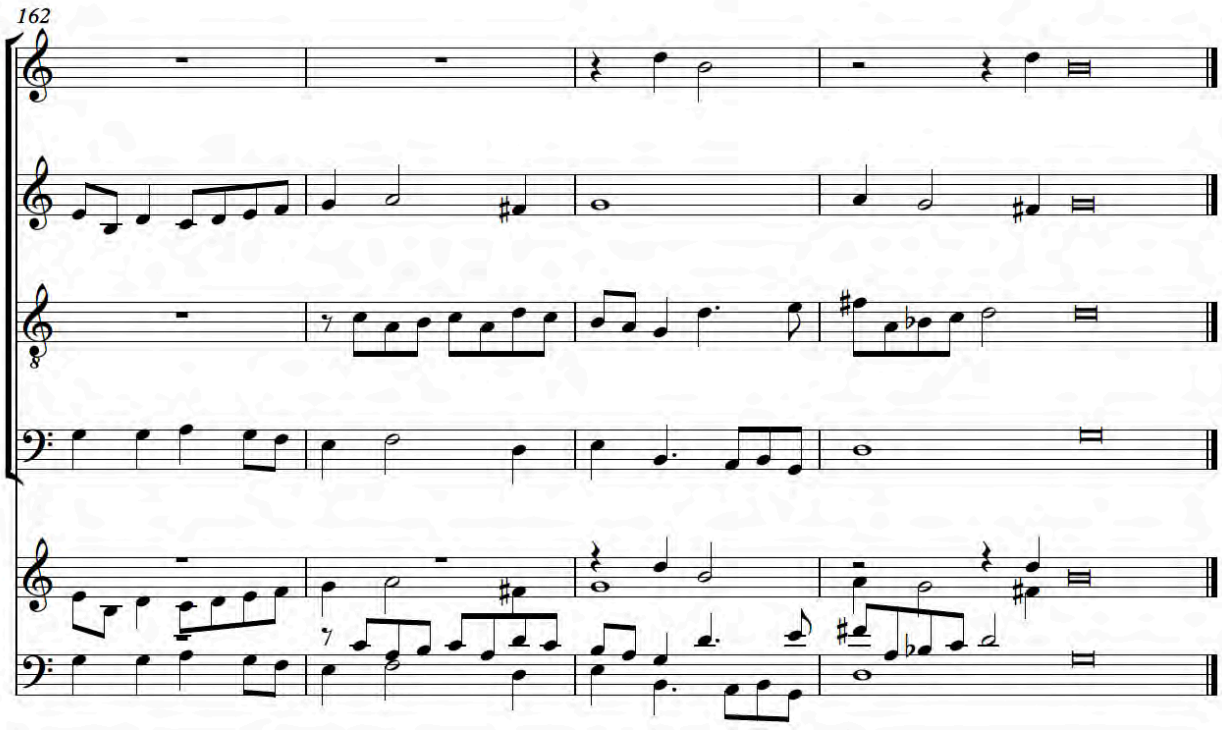
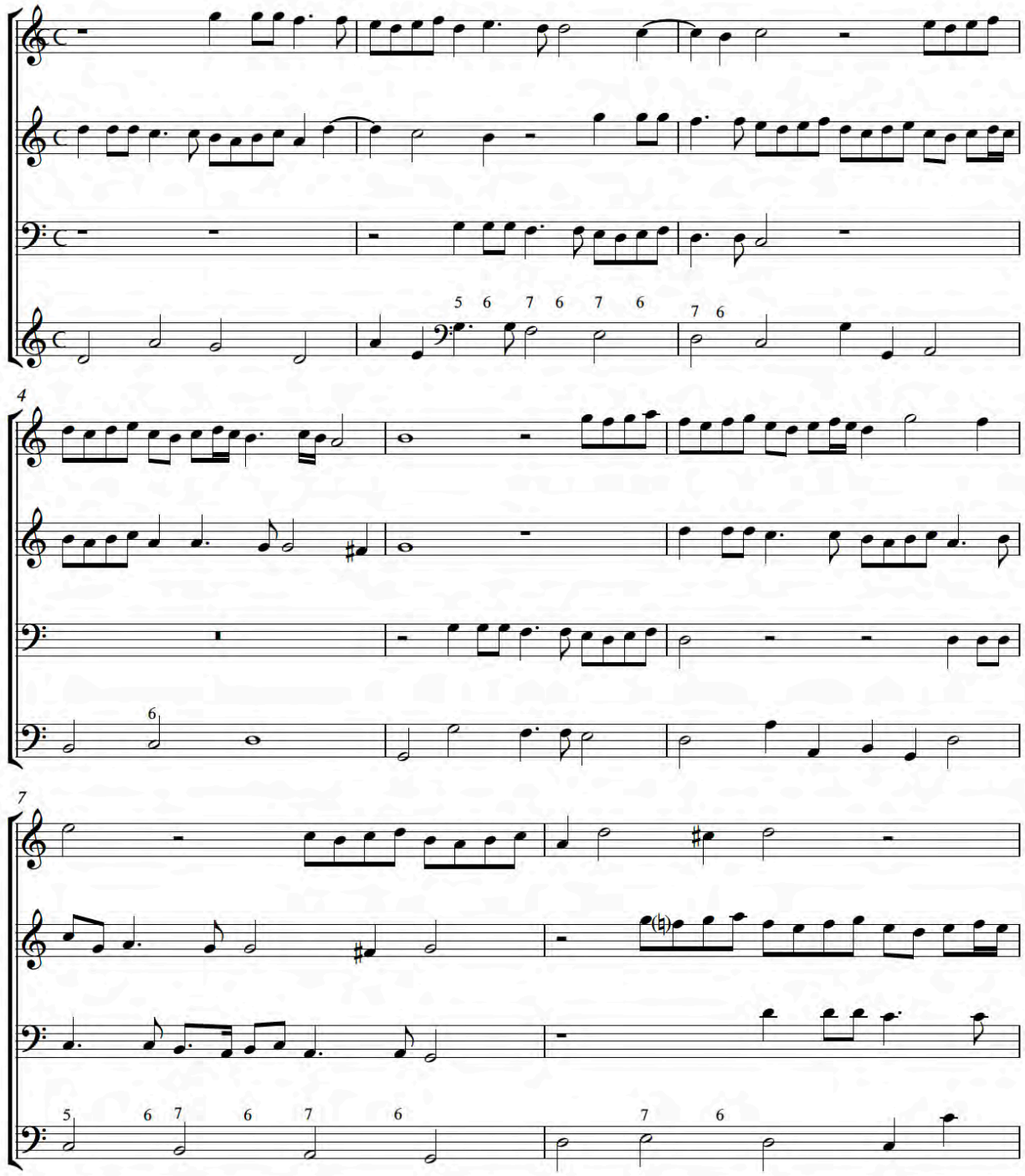


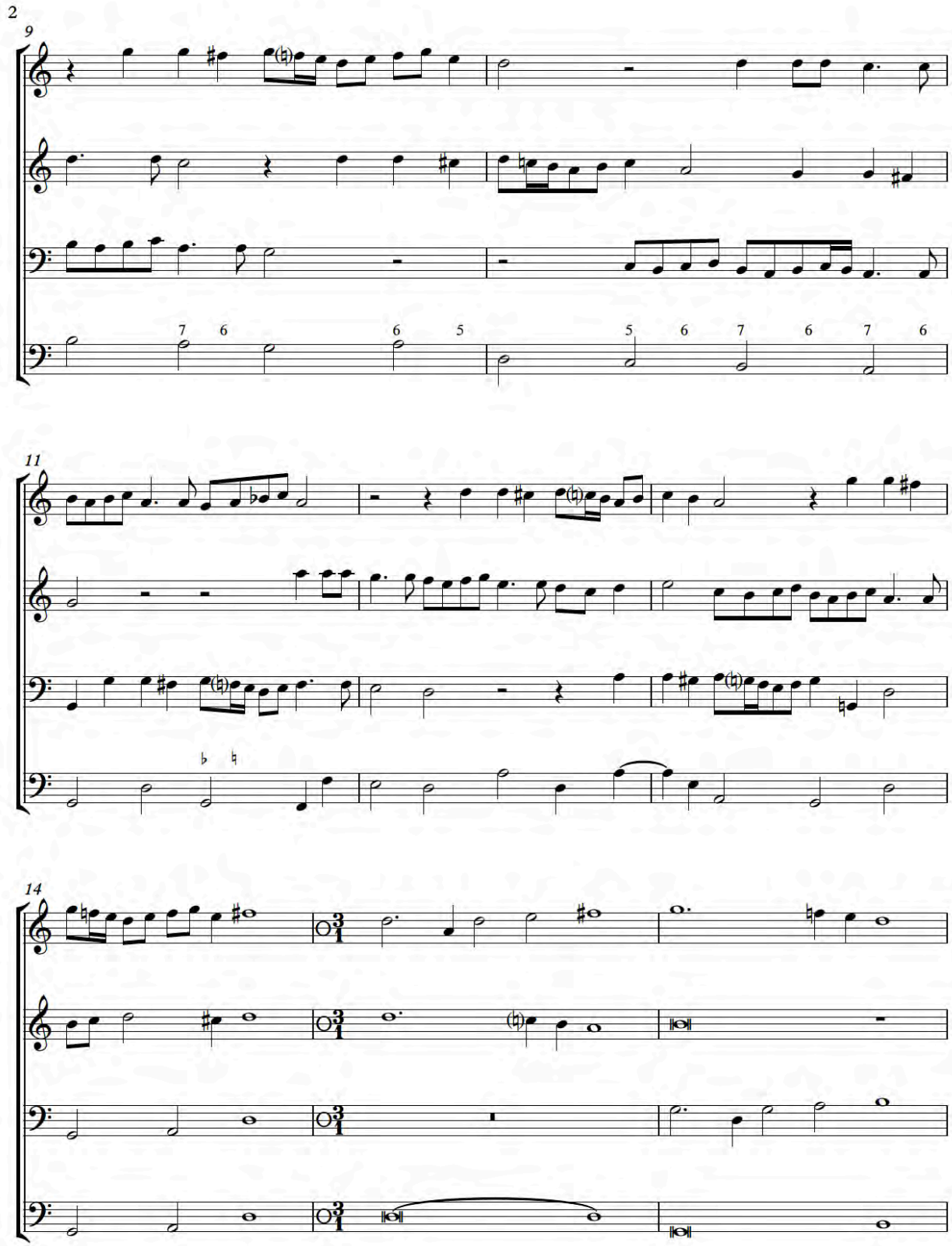
Canzona Quinta à 3, due Canti e Basso

from *Il pimo libro delle canzoni a una, due, tre e quattro voci* (1635)

Girolamo Frescobaldi



based on Frescobaldi *Opere Complete* vol. 8, *Il primo libro delle canzoni a una, due, tre, e quattro voci,* Suivi Zerboni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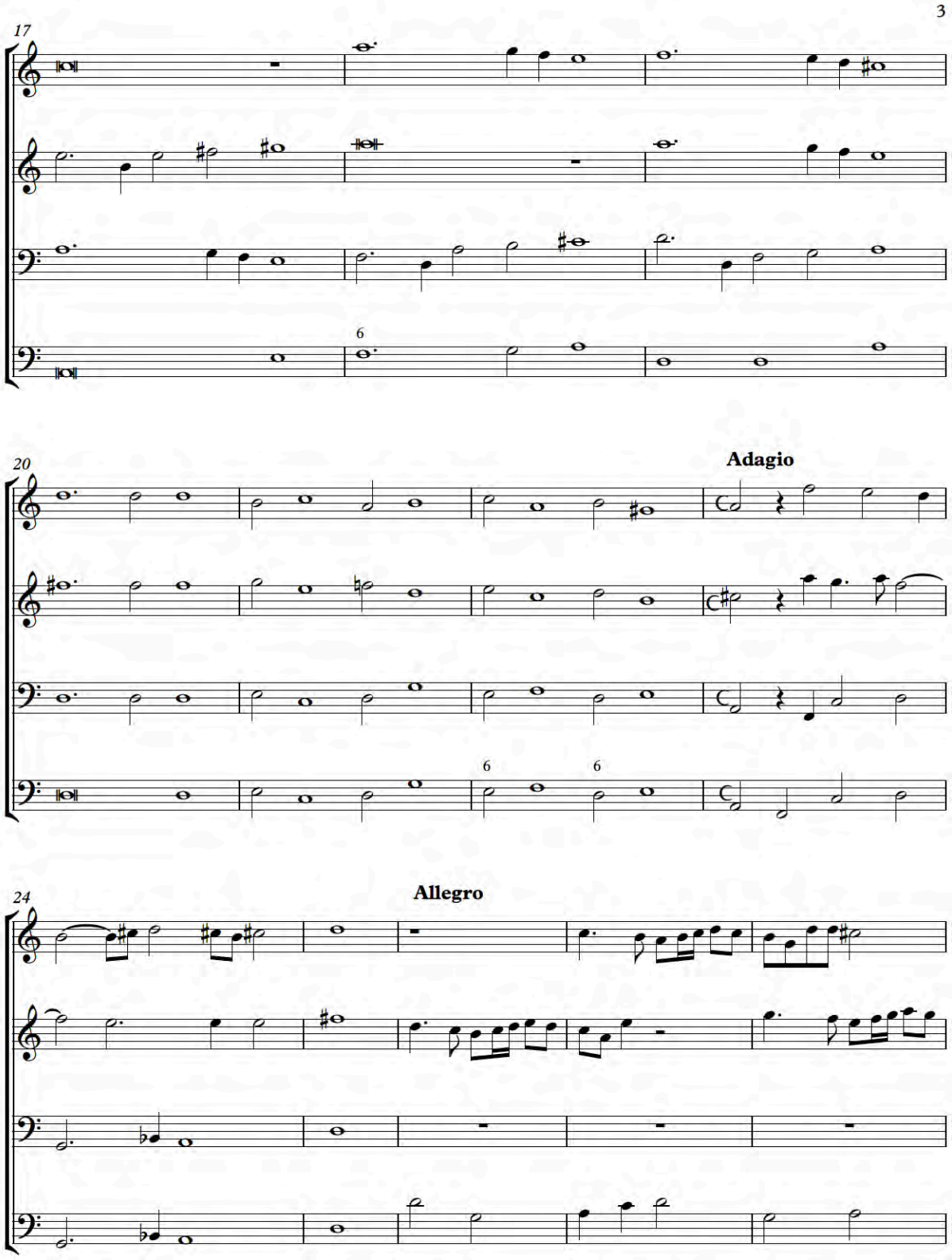
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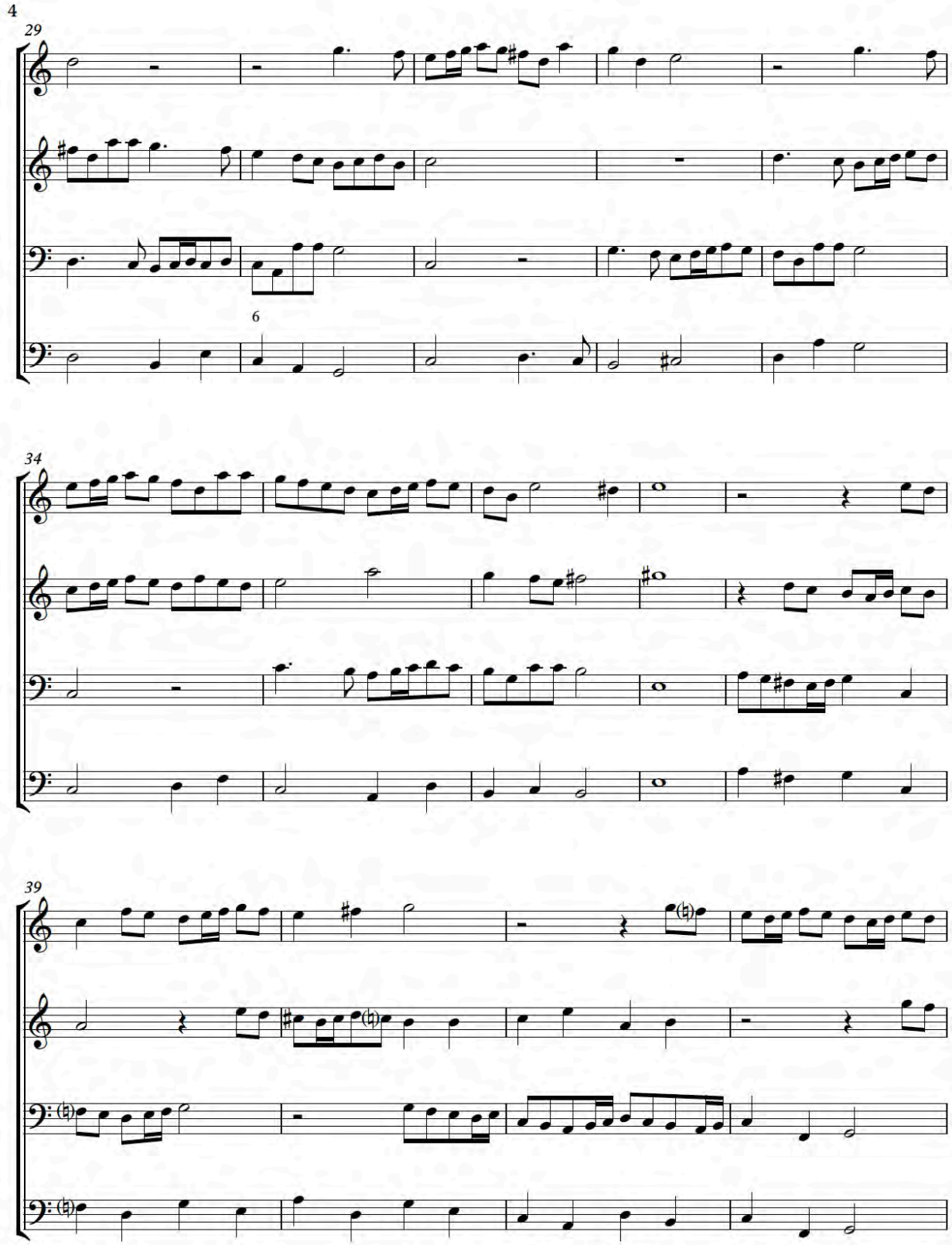
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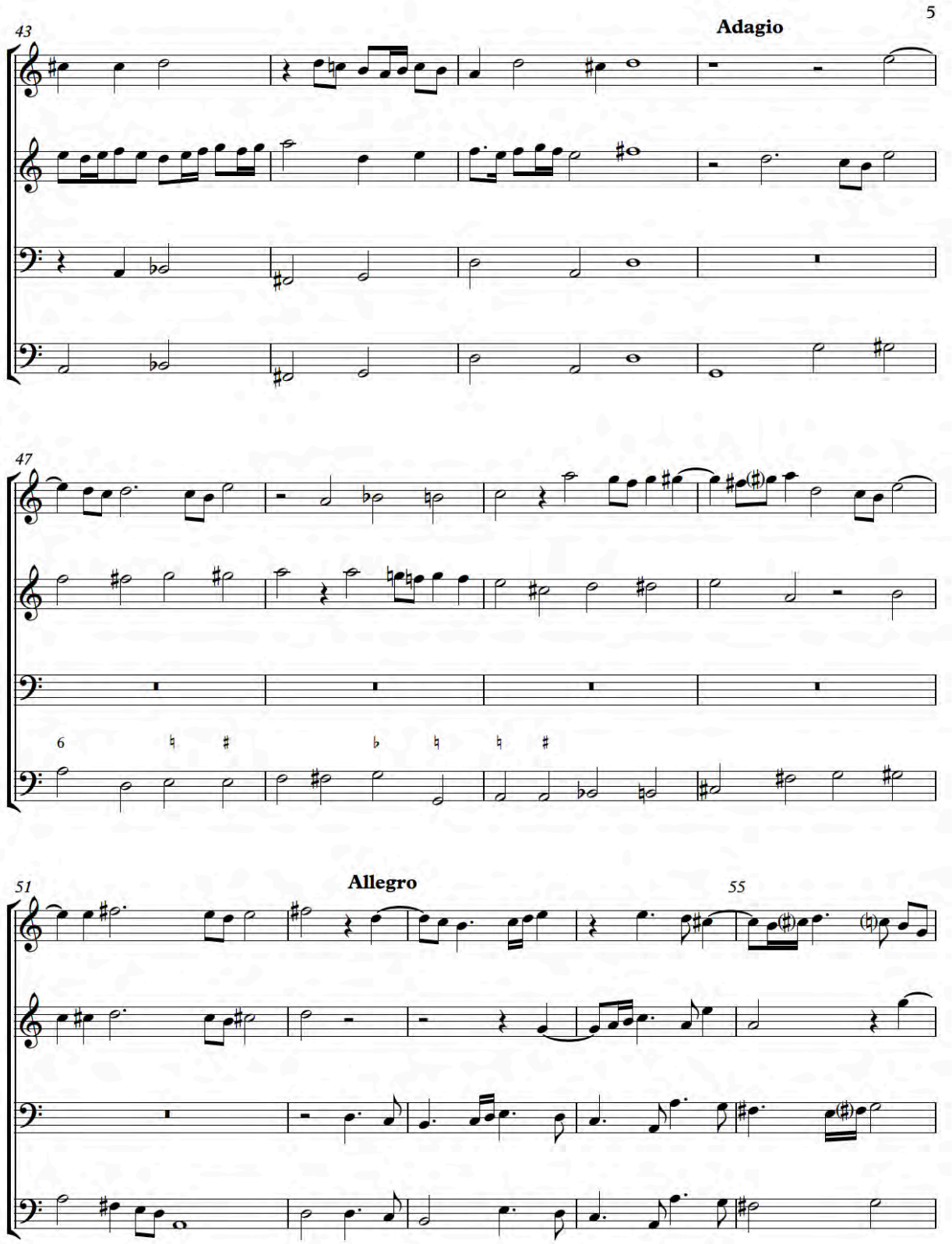
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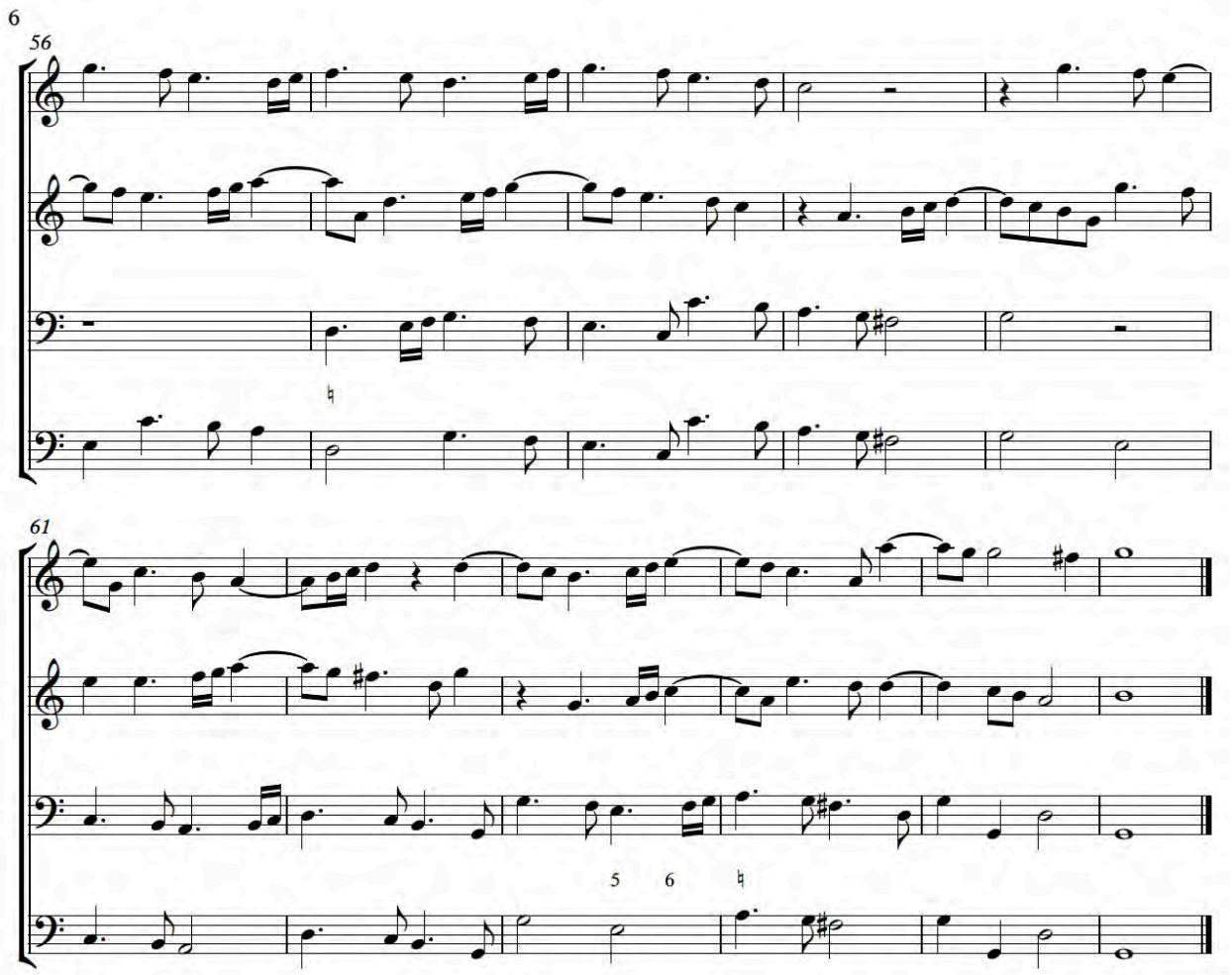
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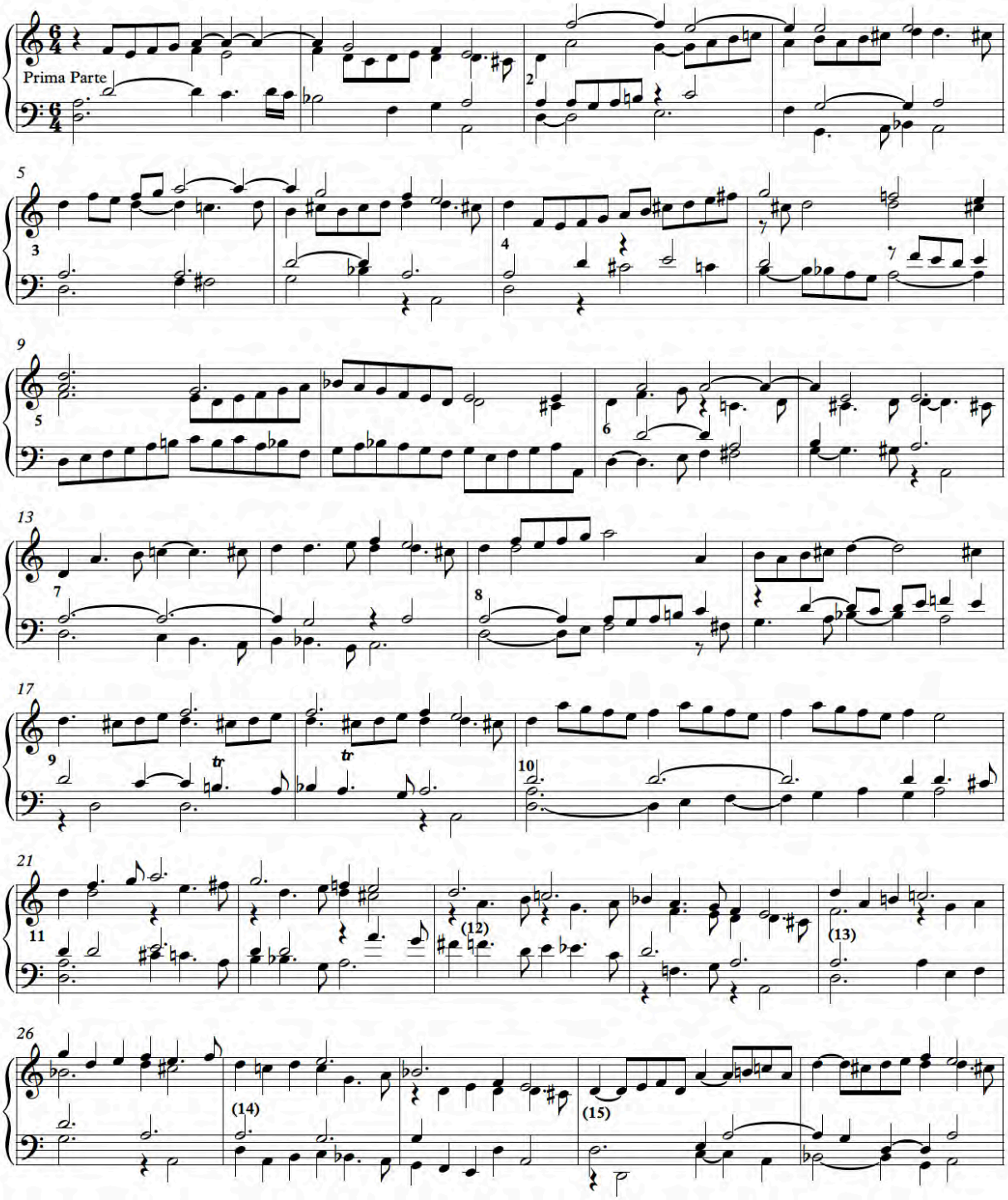
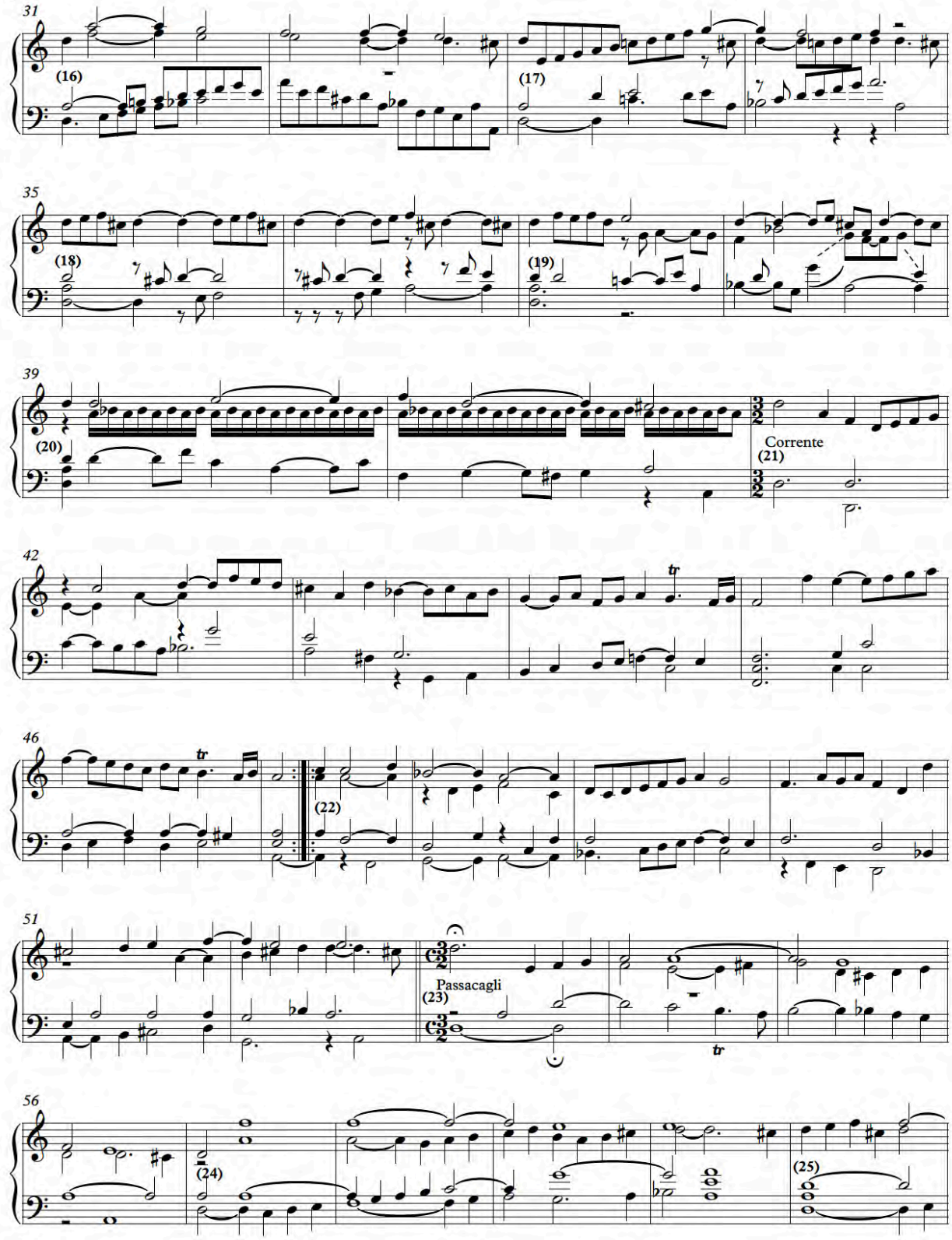
Cento partite sopra passacagli (1635)

edition with numbering of cycles by Aaron Sunstein based on the Bärenreiter edition by Pierre Pidoux

Girolamo Frescobaldi

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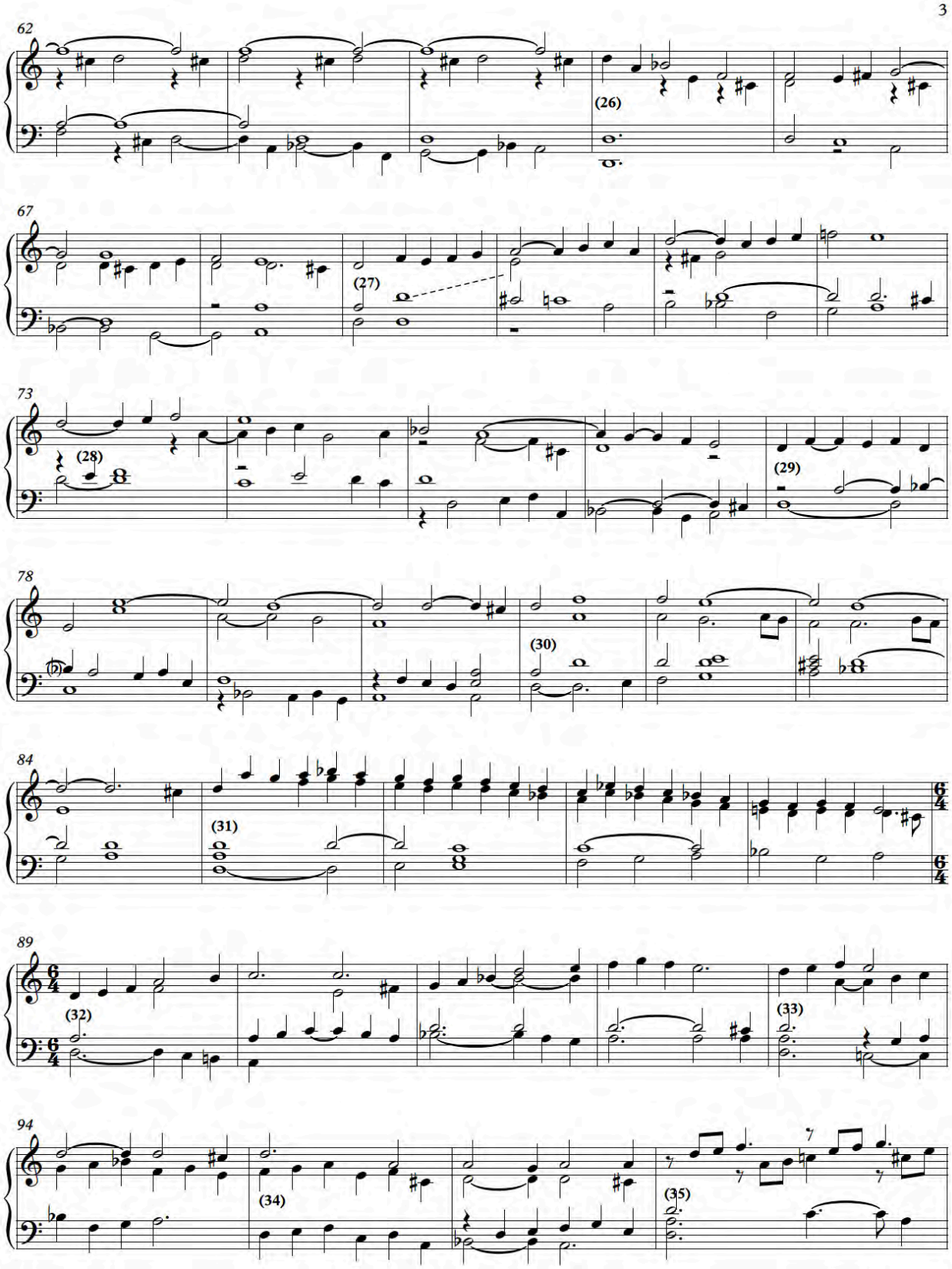
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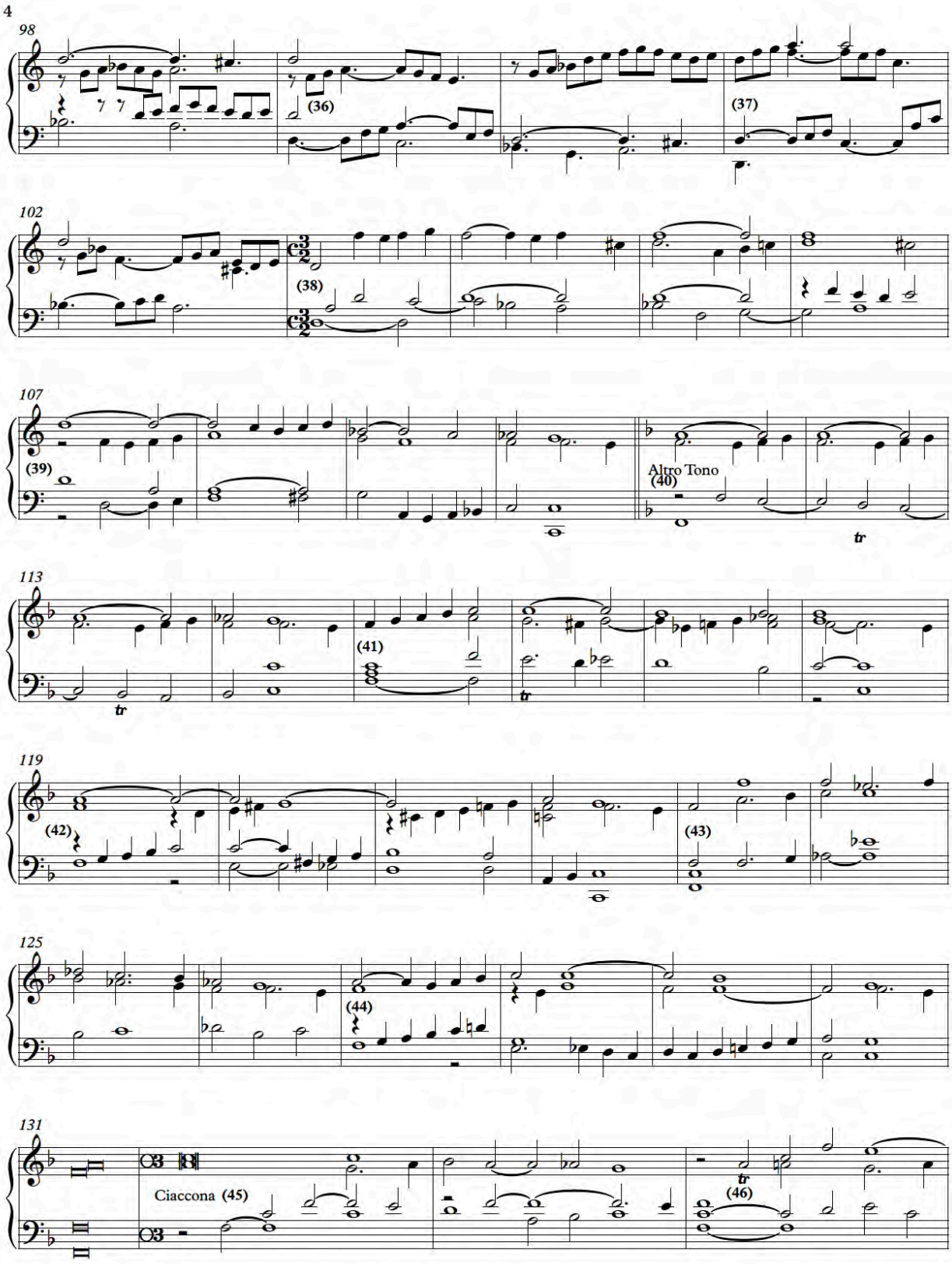
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Altro Tono
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Ciaccona (45)
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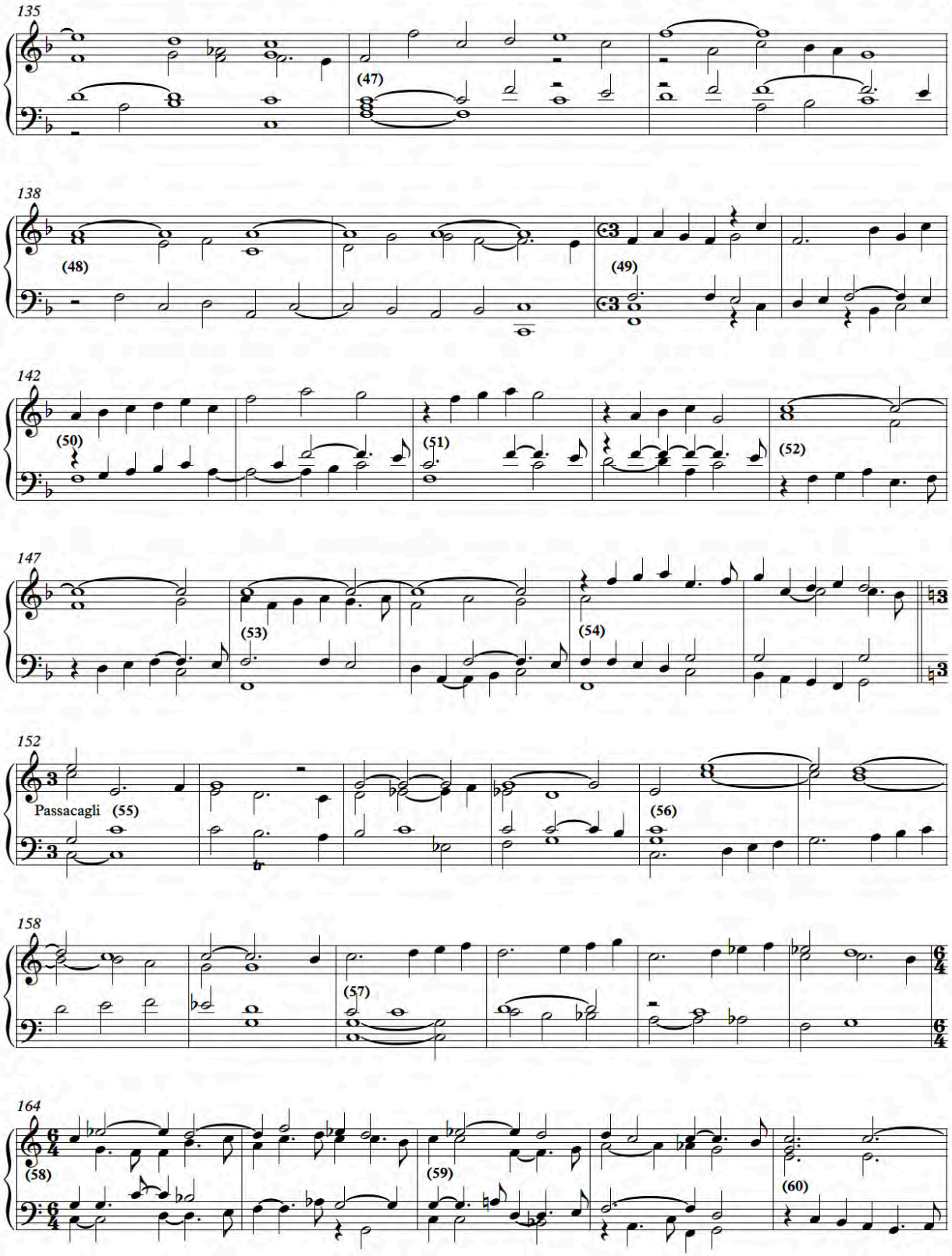
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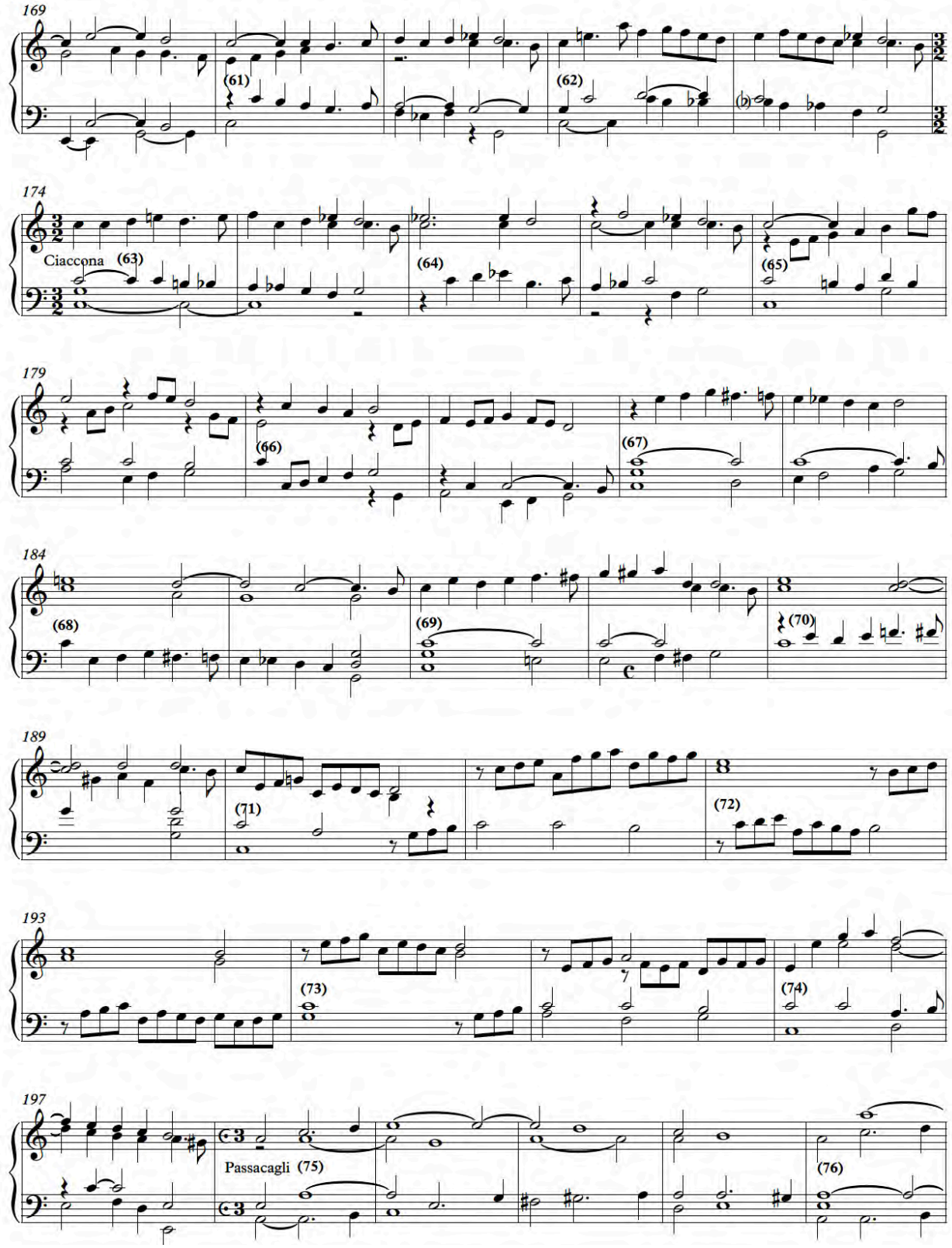
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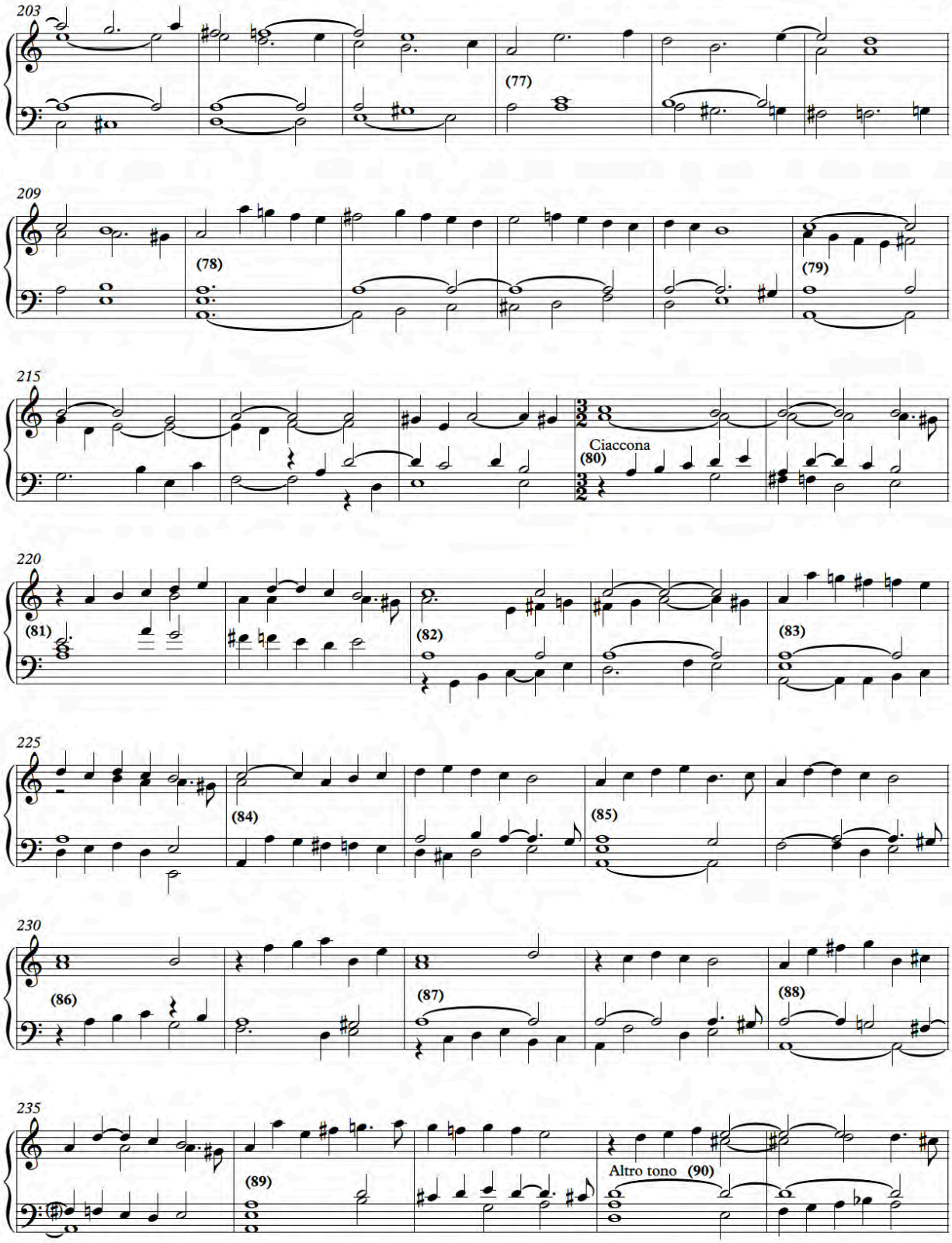
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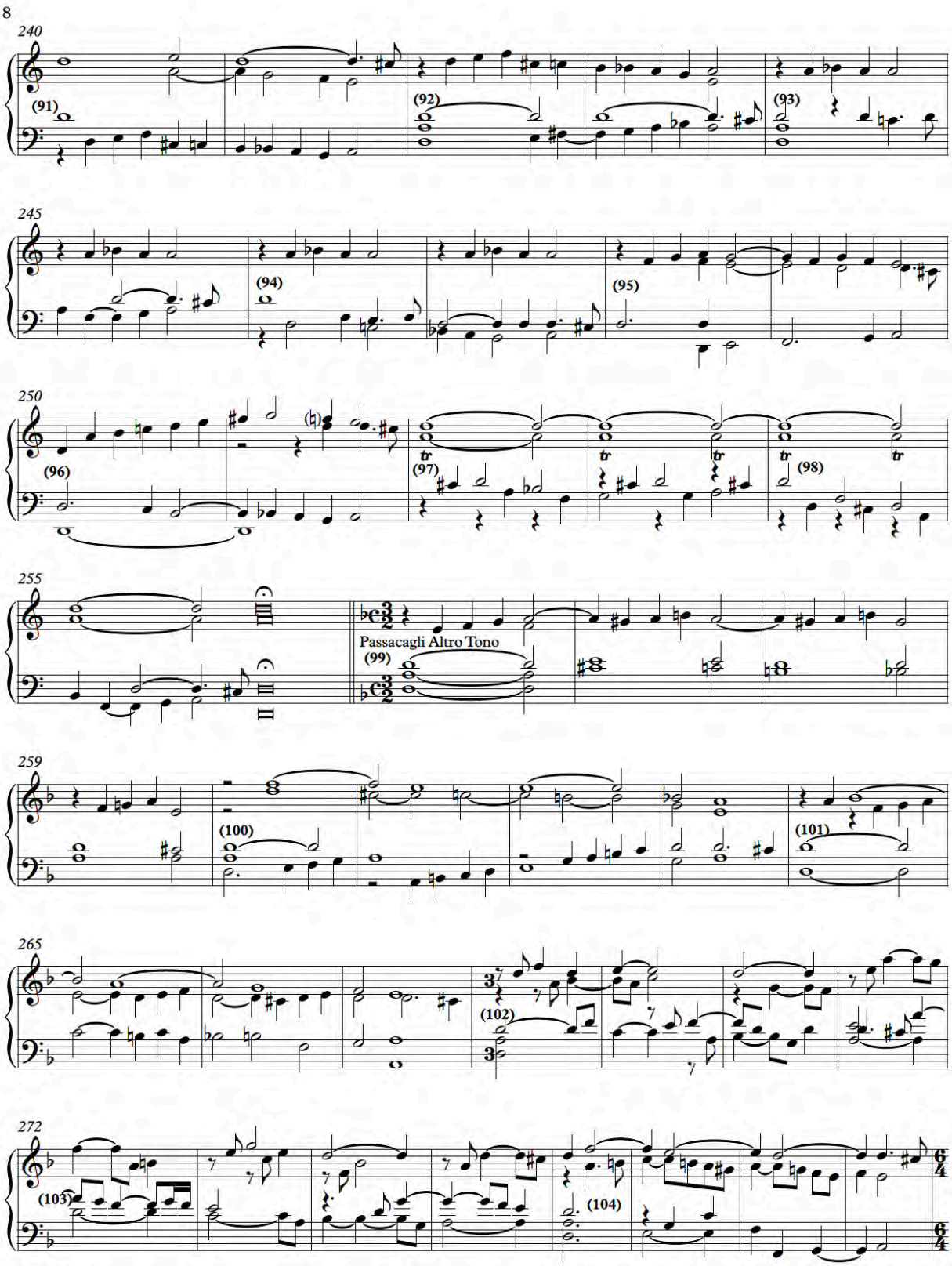
Altro tono (90)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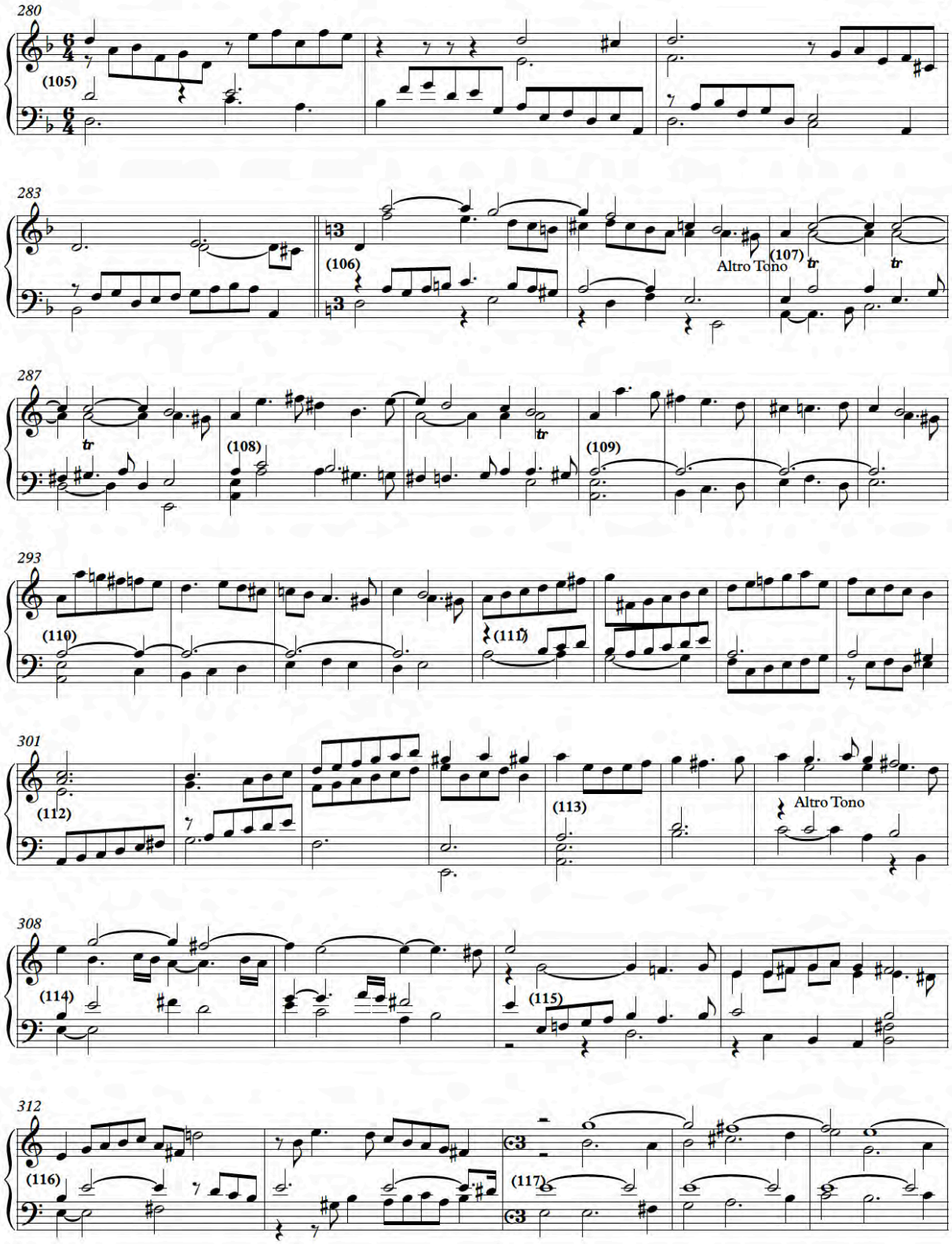
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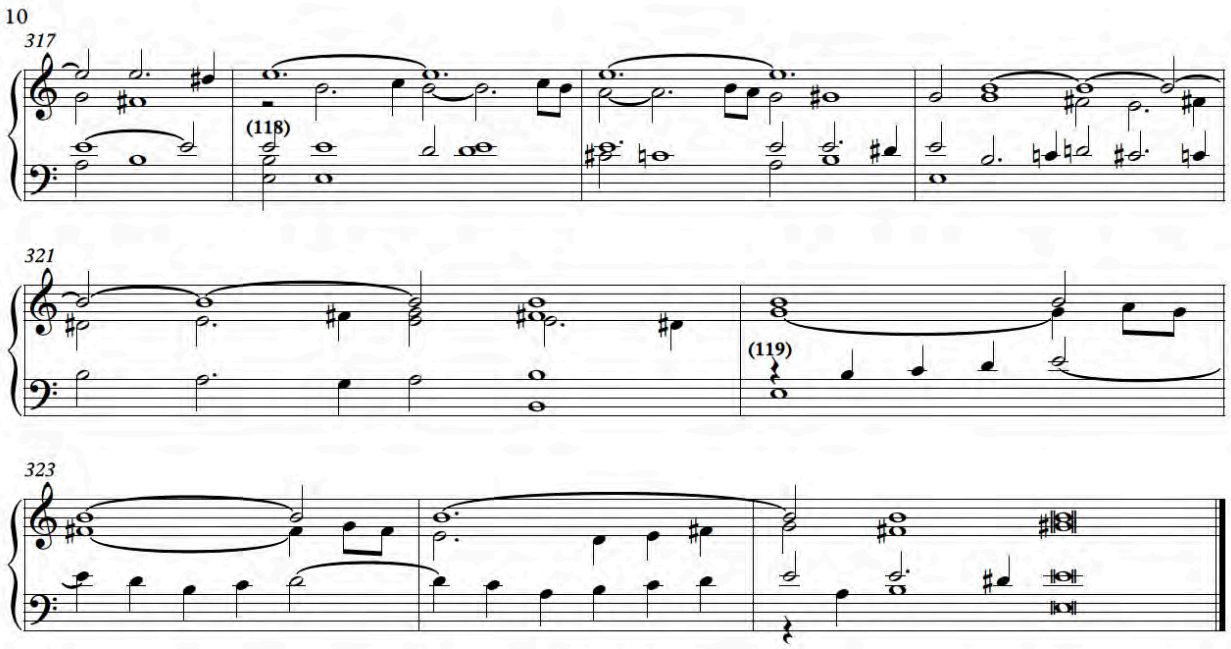
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Aaron Sunstein
Curriculum Vitae

Education

Indiana University Jacobs School of Music, Bloomington, IN
Doctor of Music in organ, May 2020
Ph.d in music theory, May 2020

Musikhögskolan i Piteå (Luleå University of Technology), Piteå, Sweden
Master of Arts in organ performance, 2011

University of Iowa School of Music, Iowa City, IA
Bachelor of Music in organ performance, 2009

Boston Latin School, Boston, MA
Diploma, College preparatory curriculum, 2005

Principal Teachers

Organ: Delbert Disselhorst, Michael Kleinschmidt, Gary Verkade, Chris Young
Improvisation: Bruce Neswick
Conducting: Erik Westberg, Timothy Stalter
Voice: Stephen Swanson, Robert Gartside
Harpsichord: Elisabeth Wright
Piano: Ksenia Nosikova, A. Ramon Rivera

Professional Experience

Academic

Assistant Professor (universitetslektor), Luleå University of Technology, Musikhögskolan i Piteå, August 2018-present
Associate Instructor, Organ Department, Indiana University Jacobs School of Music, August 2011-May 2014
Member, Instructional Policy Committee, Jacobs School of Music, 2013-14

Church Music

Church Musician, Råneå Parish, Råneå, Sweden, August 2018-present
Music Coordinator, Faith Lutheran Church, Avon, IN, August 2016-July 2018
Minister of Music, First Evangelical Lutheran Church, Carlisle, PA, August 2014-August 2016
Organist, St. Thomas Lutheran Church, Bloomington, IN, September 2011-July 2014
Cantor, Parishes of Hosjö and Vika, Dalarna, Sweden, March 2010-August 2011

Organist and Choirmaster, Lake Delaware Boys Camp, Delhi, NY, Summers 2007-2009

Performance Experience

Solo Organ Recitals in the United States and Sweden

Competitions

Second Prize, Ft. Wayne National Organ Playing Competition, March 2014, Finalist, March 2012

Semi-finalist, National Young Artist Competition in Organ Performance (NYACOP), American Guild of Organists, 2014

Second Prize, John Rodland Organ Scholarship Competition, New Jersey, April 2012

First prize, Twin Cities' Chapter American Guild of Organists Competition, April 2008

Finalist, International Organweek Nuremberg Competition, Germany, June 2013

Special Projects and Presentations

Presentation of paper on the organ music of Gunther Schuller with the composer in attendance, American Guild of Organists National Convention, Boston, MA, Summer 2014

Chair of Choralfest Committee, IU/Bloomington Chapter of American Guild of Organists, 2013-2014

Master's Thesis: Toward's the Performance of Gunther Schuller's *Triptych* for organ, Luleå University of Technology, 2011

Scholarships

Associate Instructor, Indiana University, 2011-2014

Elizabeth A. Frawley Memorial Organ Scholarship, University of Iowa, 2005-2009

Harold Grant Memorial Scholarship, Boston Latin School, 2005

Professional Affiliations

Svenska Samfundet för Musikforskning

Kyrkomusikernas Riksförbund

Society of Music Theory

Languages

Swedish, French (reading)